VOGUE

ADVANCE RETAIL TRADE EDITION

December 15, 1946 Price 35 Cents

Incorporating Vanity Fair 40 Cents In Canada

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CRAFTSMANSHIP
FORSTMANN
100% VIRGIN WOOL
©
THIS LABEL IDENTIFIES THE
FINEST WOOLENS IN THE WORLD
FORSTMANN WOOLEN COMPANY
PASSAIC, N.J.
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How to use this issue of

VOGUE

Christmas Cosmetics

Since last-minute shoppers often turn to cosmetics as sure-to-please presents, Vogue shows dozens of the prettiest-packaged, prettiest-smelling ones of the season —as a reminder (pages 102-107). Perfumes, bath accessories, conversation-piece compacts, sachets, and colognes sprinkle the pages. Look them over. There may be an idea you can utilize in last-minute display changes or in your Christmas newspaper advertising.

Christmas Linens

Inspired Christmas presents that combine common sense and uncommon luxury (page 108): a baby pillow if she doesn't like senior-sized pillows; delicately hemstitched sheets; big pillows, frilled, ribbon-laced; a rosy satin comforter; ear gadgets to shut out noise, a satin mask to black out early sunlight. Don't overlook the possibility of items like these. They're presents with imagination, individuality.

Christmas Lingerie

Wonderful Mr.-to-Mrs. presents: negligees, robes, peignoirs, breakfast greatcoats appear on pages 102-107.

Holiday Party Clothes

Holiday party clothes are more beautiful than ever... mainly décolleté, full-skirted, of rich fabrics (pages 66-71). Feature your own collection of holiday evening fashions in a full page newspaper advertisement and front of windows. Show them with white gloves, jewels, wraps. Suggest action and holiday spirit in your windows with a gala ballroom background, white-tied masculine mannequins.

Resort Fashions

Fashions for ladies-in-the-sun are truly lady-like... (pages 82-87). The shirtwaist dress, that basic Americanism, is back again...worn with beautiful leather belts, real silk scarves, gold jewellery. Resort evening dresses are often white. We show them in translucent cotton and quilted rayon faille.

Highlight this new lady-like look in a window and a newspaper advertisement. It is a practical, wearable way to be in fashion that women of many ages will welcome.

Don't Miss . . .

The long, long coat and ballet ski pants from Paris (pages 88, 89). New-heeled shoe, new hair-do for evening (pages 92, 93). The mammoth ring (page 91). Pleats again ...a hundred or more (page 90). Lucid lines in lamé by Mainbocher (pages 98, 99). The fifty-fifty suit (page 100). Fashions at the National Horse Show (pages 96-97).

RELEASE DATES FOR MATERIAL IN THIS ISSUE:

December 24th, East of the Mississippi—
December 27th, West of the Mississippi.

For other information, write or wire Vogue Merchandising Service

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
DECEMBER 15, 1946

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To sell fashion, quote

VOGUE

Use these Quotations in your advertising or on your own window or departmental cards

Release Dates: December 24th, East of the Mississippi—December 27th, West of the Mississippi

VOGUE SAYS:
The shipshape travel-suit returns

VOGUE SAYS:
Shirt-sleeves dress— new again

VOGUE SAYS:
Tailored gabardine— sun-classic

VOGUE SAYS:
News again— the short, white tennis dress

VOGUE SAYS:
Strapless décolletage for holiday dancing

VOGUE SAYS:
Billowing skirts, bared shoulders— at night

VOGUE SAYS:
Wear closed toe sandals

VOGUE SAYS:
Wear an inch-high finger ring

These new "Vogue Says" cards may be ordered without charge!

VOGUE SAYS: "Shirtwaist dress: basic Americanism"
☐ window cards ☐ floor cards

VOGUE SAYS: "Suit: free swung jacket, straight skirt"
☐ window cards ☐ floor cards

VOGUE SAYS: "Pleats again"
☐ window cards ☐ floor cards

VOGUE SAYS: "Wear a full-skirted ballerina dress"
☐ window cards ☐ floor cards

VOGUE SAYS: "Leather handbag: spectator prop"
☐ window cards ☐ counter cards

Check the number of each card wanted and mail this coupon: (12/15)

Name.....

Store Name.....

Address.....

Vogue Merchandising Service
420 Lexington Avenue, N. Y. 17, N. Y.

TABU
Tonight CAN become very special
the "forbidden" perfume by Dana
© 1946 Dana Perfumes, Inc.—Dress by Joseph Whitehead

Keyed to California

Caltex Botany wool gabardine coordinates to combine
into a capsule wardrobe, wear with a
California air: shorts, short slacks, full length slacks,
two-piece box jacket suit, short-cut swim suit plus rayon crepe
print shirt; dulcet or dashing California colors.
J. W. ROBINSON CO.
Los Angeles
Joyce Little Indian boot

Courage is a woman —

Sometimes he was more afraid of peace than he was of war . . .

For the battle of day-in and day-out can be *just* as deadly.

It calls for courage and hope and strength . . . and these are the things a man can find in a woman's beauty.

Perhaps you didn't realize that so small a thing as your weekly visit to your beauty salon is your pledge to keep your beauty bright.

Your way of proving *courage is a woman.* So that he may find in your face . . . lovely, calm, unchanged . . . *reassurance.*

PUBLISHED BY Revlon IN APPRECIATION OF THE SPLENDID WORK OF THE BEAUTY SALONS OF AMERICA!

VOGUE
December 15th, 1946

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Vol. 108, No. 11
Whole No. 1777

Over 400 Shops are showing this fashion. If you don't find it in your favorite shop, write **KANE-WEILL** • **498 SEVENTH AVENUE, NEW YORK 18, N. Y.**

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☐ Men's or ☐ Ladies' Pullman Case	*(18"x26"x8½")*	62.50
☐ Men's One-Suiter Case	*(17"x21"x7½")*	54.00
☐ Diplomat Brief Case	*(13"x18"x4½")*	35.50
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Berkshire

For the loveliest legs in the world . . . by the world's largest manufacturer of full-fashioned stockings

PREVIEW OF A NEW PLAY SHOE

These colorful and gay new Summerettes, worn by Joan Caulfield, will soon be available in a variety of styles and colors in the nation's smart shops. Truly "foot-flattering"... their vivid color and smart design make them the ideal complement for the casual costume—outdoors or in! Ask for Summerettes ...the better shoes that are news from coast to coast.

MISHAWAKA RUBBER & WOOLEN MFG. CO., Mishawaka, Indiana

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Swansdown

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GOWNS BY BEN REIG

PHOTOGRAPH BY JOHN RAWLINGS

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W. A. Taylor & Company, New York City
Sole Distributors for U. S. A.

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What can make a more appropriate gift than famous Valliant Burgundy . . . a half case or several bottles! It is a gift that is in good taste . . . and good taste with any food.

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Canadian Pacific

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Evans

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Dress by David Crystal
Designed by Morgan Fauth

Mallinson FABRIC

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In and out of your tightest packed bags, neat and fresh, takes up no precious pleasure-time for pressing. No matter how long or warm the day . . . how hard your work or play . . . this dress keeps intact that charm and character you see here.

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Resloom: Reg. U. S. Pat. Off.

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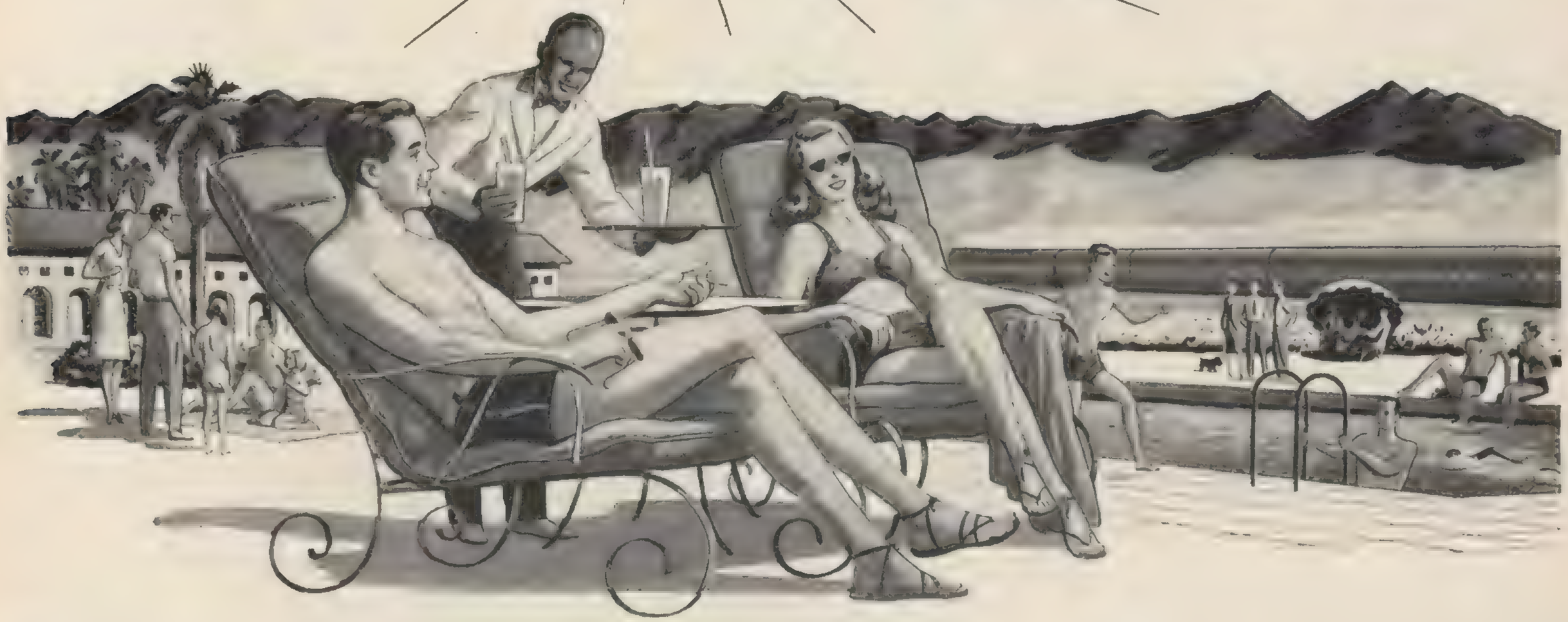

When you're planning your winter vacation this year, please remember that Southern Pacific now offers the finest, fastest train service in our history to Arizona and California.

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For information about Southern Arizona guest ranches, Palm Springs, California or other western winter playgrounds, just fill out and mail us the coupon below.

S·P

The friendly Southern Pacific

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Please send me the booklet I have checked.

( ) Guide Book, "How to See Twice as Much on Your Trip to California" ( ) Southern Arizona and Southwestern Ranches and Resorts.

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Vanity Fair

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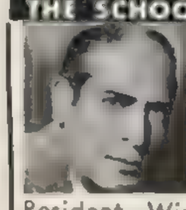

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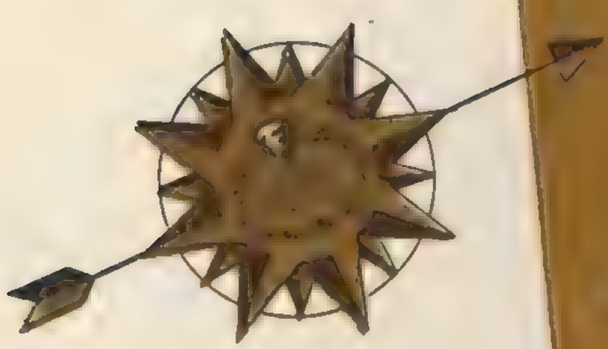

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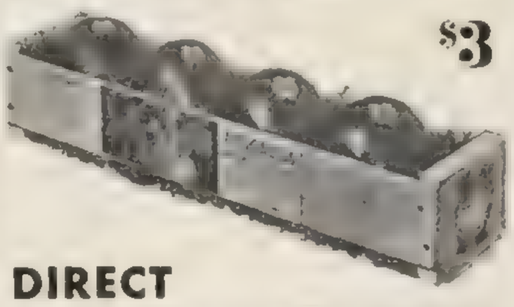

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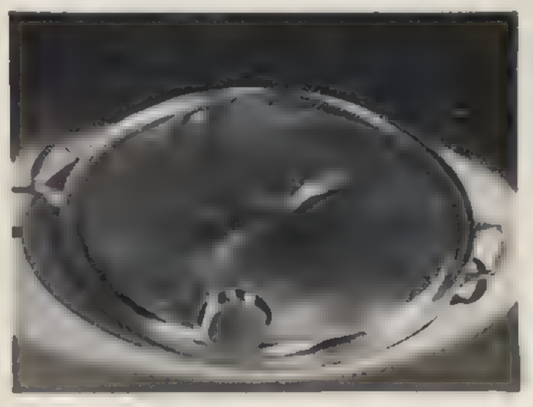

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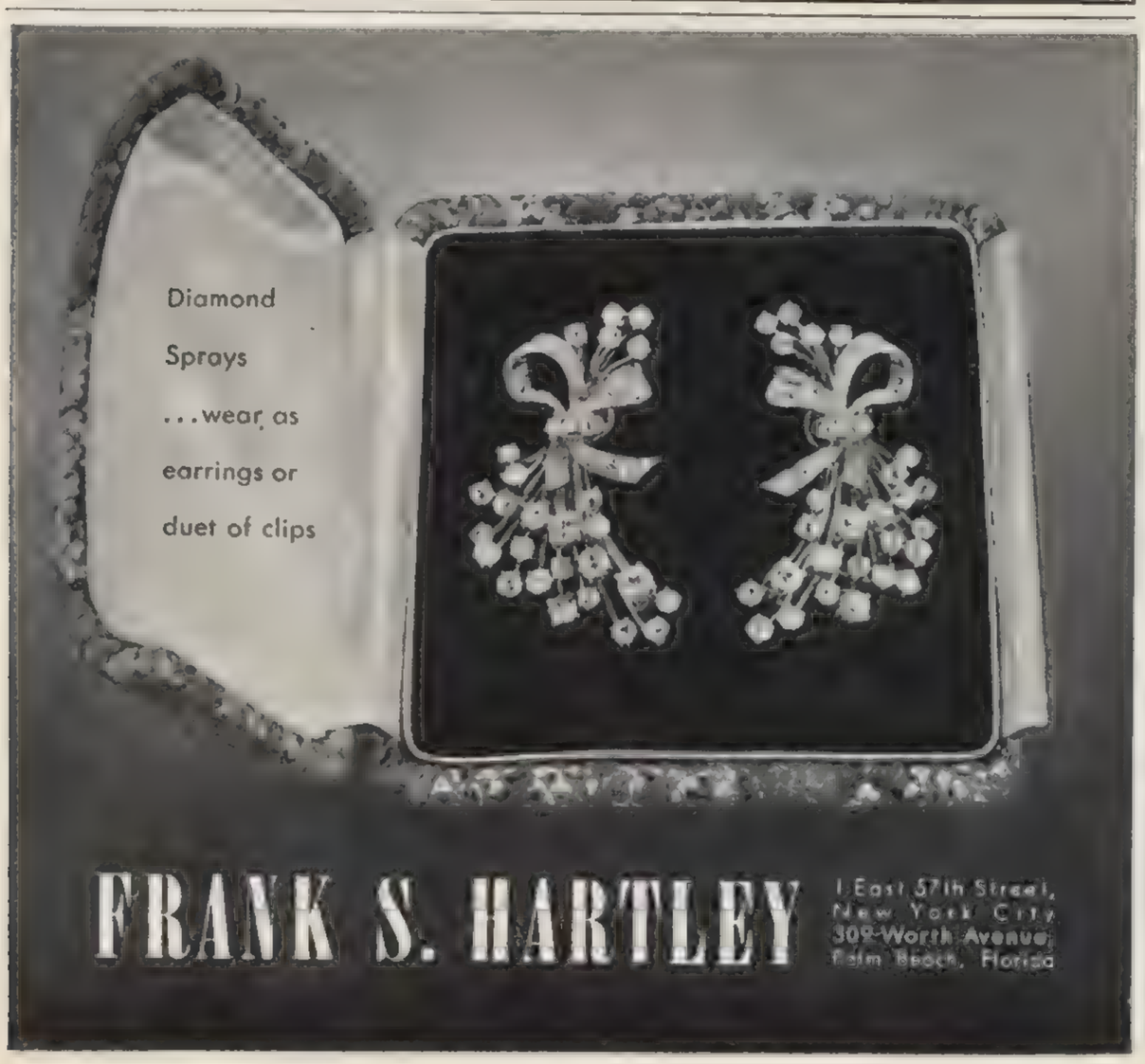

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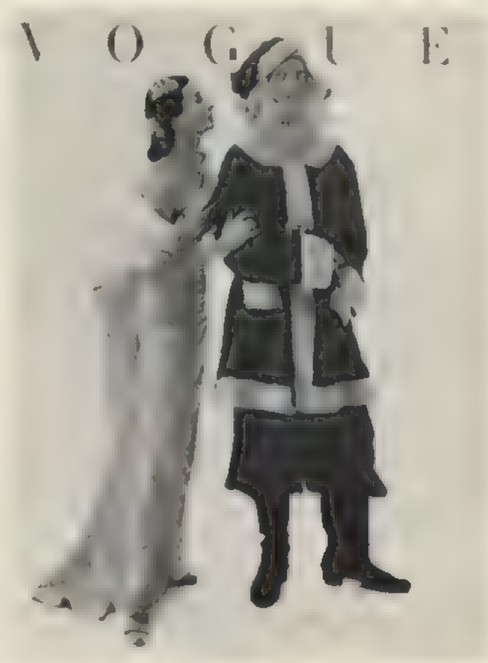
PENN



COVER: *Christmas make believe—Mr. Ray Bolger as a thin, elegant Santa takes a stand against the blandishments of Vogue model, Dorian Leigh. She wants more. She has—a winged, bustle-back white silk and silver brocade dress; Castlecliff rhinestone earrings, $40*; necklace as a shoulder strap, $47*; another as bracelet, $90*. All at Henri Bendel. Dress to order.*

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ON THE NEXT SIX PAGES

Fables retold:

Snow White and the Seven Dwarfs

Cinderella or the Little Glass Slipper

Little Red Riding Hood

Arranged and photographed by

IRVING PENN

Text: new and revised version by

GEOFFREY HELLMAN

CHARACTERS IN ORDER OF THEIR APPEARANCE

RAY BOLGER . . . . . *Santa Claus (on cover)*

DORIAN LEIGH . . . . . *The Beauty (on cover)*

EDDY DUCHIN, HANK GREENBERG, JACK KRIENDLER, FRANK FAY, JOHN KIERAN, ALAJÁLOV, AND RAY BOLGER } *The Seven Dwarfs*

CARMEN DELL' OREFICE . . . . . *Snow White*

BARBARA CUSHING MORTIMER . . . . . *Fairy Godmother*

DOROTHY PARKER . . . . . *Stepsister*

PAULA LAURENCE . . . . . *Stepsister*

CARMEN DELL' OREFICE . . . . . *Cinderella*

JOSÉ FERRER . . . . . *The Wolf*

CARMEN DELL' OREFICE . . . . . *Little Red Riding Hood*

COSTUMERS' CREDITS

Santa Claus's suit, Red Riding's hood, and Wolf's cap from Brooks; Fairy Godmother dress from Mabel Downs; Cinderella and Stepsister's dress, Ceil Chapman; Dwarfs' caps from Suzy; Snow White's dress, Junior Formals.

Snow White and the Seven Dwarfs

Snow White and the Seven Dwarfs

Cast out by her stepmother, a notably competitive Queen, Snow White has mushed her way to the woodsy home of the Seven Dwarfs. On her trip she turned down offers of hospitality from a couple of neighbouring sportsmen with a penchant for Princesses. Oh, what a thoughtful little Princess! Here you see her, in mid-snooze, just as she is discovered by her seven involuntary hosts. Back from a hard day digging debentures, they will exchange their solicitous expressions for smiles, and their two-hundred-dollar-a-month cook for a good stamp collection, when Miss White, reaching to left, right, and centre, rustles up a yummy pheasant, rabbit and terrapin stew for their supper. Never did a girl hit on a happier solution of the housing shortage! And never, surely, was there a more talented bunch of dwarfs, with art, sport, music, histrionics, Terpsichore, general information, and 21 West 52 represented to the Princess's taste. Thanks to the American standard of living and pure glandular luck, the dwarfs are unusually large. The little foxes are from Cain's Warehouse; the great oak, from an acorn prudently planted by Frank Crowninshield in the old *Vanity Fair* days.

The Seven Dwarfs (*standing left to right*) Eddy Duchin, pianist; Hank Greenberg, baseball star; Ray Bolger, dancing star of "Three to Make Ready"; Jack Kriendler of Jack and Charlie's; Frank Fay, star of "Harvey"; (*crouching*) John Kieran of *Information Please*, and Alajálov, cartoonist.

PENN

Cinderella or the Little Glass Slipper

Flushed with Hollywood and Broadway triumphs and with plain family malevolence, Cinderella's two well-preserved sisters, who don't know a Fairy Godmother when they see one, will soon wipe those sneers off their faces, using the mop at lower right. For the F.G.'s magic wand is about to transform the storied kitchen wench into a well-groomed belle at the local Prince's Twenty-First Birthday Ball, an affair rivalling the Knickerbocker Assemblies in splendour and nuptial opportunity. This all-purpose rod will also convert the golden pumpkin on mantelpiece, which Mrs. Parker and Miss Laurence have been saving up for a pie, into a coach-and-four for their sister, a girl more accustomed to thumbing rides. Ah, Nemesis! The Fairy Godmother's pioneering work is expected by students of social trends to lead to the establishment of Fairy Godmother's Day, marked by bargain rates on wands in the more enterprising department stores. The Dressmakers' Union is fighting this tooth and nail, and the shenanigans of its lobby in the nation's capital are already the talk of Drew Pearson. The Union has engaged Philip Wylie to write a novel attacking Fairy godmoms, and the whole thing is very largely a matter of touch and go.

Looking more like a fairy godmother than a fairy godmother, Mrs. Cushing Mortimer; posing as Cinderella's cruel stepsisters, Dorothy Parker and Paula Laurence, wits in two mediums.

PENN

Cinderella or the Little Glass Slipper

Little Red Riding Hood

Little Red Riding Hood

It being Thursday, maid's day out, Little Red Riding Hood has turned up with a box lunch for her grandmother, a lovable shut-in. Never having read a fairy story (she goes to a progressive school and can't read *anything*), Little R.R.H. doesn't know that a rather opportunistic wolf has just eaten her grandmother up and—for grandmothers are little better than hors d'œuvre—is waiting around to eat *her* up. "Oh! Grandmother," she says, "what big ears you have!" "You should see my nose in 'Cyrano,' " the wolf replies, but the underprivileged girl has never been to the theatre and the allusion escapes her. Tipped off by a phone call from the S.P.C.C., however, she beats it just in time, and the wolf goes off to The Players club for lunch, whistling to keep his spirits up. Miss Hood's grandmother will be sorely missed in the councils of the Daughters of the American Revolution. She left an estate of ninety-eight cents, after taxes, and her apartment, furnished ever so slightly, has been rented to a Texas oil millionaire for $2,000 a month.

The wolf leering from under grandmother's bonnet, José Ferrer, star of "Cyrano de Bergerac."

Dances and débutantes

BY FRANK CROWNINSHIELD

ADMITTING the greater hilarity and the friendlier spirit of hurrah at the smart débutante dances of today; their brisker tempo, their happier insouciance toward ritual and convention; their palpable preference for the samba, the tango, and the rumba, as against the mazourka, the galop, the polka, and the waltz; admitting, too, the recurring freshness and beauty of each succeeding group of débutantes, I still in my heart remain enamoured of the dances—and the débutantes—of fifty years ago.

That singular but deeply rooted preference is, I suspect, due to two separate causes: first, that I was half a century younger, when, somewhat stumblingly, I led my first cotillion in New York, and second (perhaps because of stealthily advancing years), I have somehow conceived an instinctive distaste for the tossing turbulence that characterizes the ballroom of today; the surging stag lines, the crowded floor, and, finally, the insistent moaning of the never-tiring bands as they beat out the dances with the blasts of their saxophones and the crashing of their drums.

Contrariwise, the charm and fragrance of the dances in the Nineties was due to quite other causes: their greater extravagance and luxury; the fact that society was then a small, compact, conventionalized, and easily controlled body; that the great dances were held in private houses (as against the public caravanserais of today); that the furs, the jewels, and the dresses of the débutantes were infinitely richer and more beautiful; that the suppers were, gastronomically speaking, more perfectly ordered and prepared, and—perhaps more than anything—that the respect for elegance and the rituals of behaviour were patently more rigid and exacting. (One might in that connection remember that, in the mauve and happy Nineties, there were no such things as divorces in society, no motors, no movies, no dining in hotels, no cocktails in a private house, no night clubs, no cigarettes for the ladies, and no bridge parties for anybody at all.) The costumes of the day were highly formalized: a waist so diminutive that a man's two hands could span it; a bodice so tight that it transformed the bust into *(Continued on page 126)*

TONY AND SALLY DE MARCO (*opposite*) present, to a row of débutantes, their shiny, next-year embroiderings on ballroom dancing. Sally de Marco wears ankle-skirted white tulle, made for her dancing by Hattie Carnegie. Cecil Beaton designed the backgrounds in the way of his "Camille" ballet sets. (Charles J. Winston crystal chandeliers.)

CECIL BEATON

MR. FRANK CROWNINSHIELD, who led his first cotillion fifty years ago, presents one of the pretty young ladies who will dance at this year's parties: *MISS SALLIE NEWTON,* as romantic as a belle should be, in bare-shouldered very green taffeta and lace.

CECIL BEATON

MISS PATSY PULITZER, daughter of Mr. Herbert Pulitzer; *MISS PAULINE TALBOTT*, daughter of Mr. and Mrs. Harold E. Talbott. They will waltz in the Strauss air of strapless décolletage, blowing skirts, long narrow gloves, geometric posies.

MISS MARY DAMON, daughter of Dr. and Mrs. Virgil Damon, *MISS SYDNEY HATCH*, daughter of Mr. and Mrs. L. Boyd Hatch, with Mr. John Cromwell. This year's débutantes will dance in pale dresses, pearls on bare shoulders, and mindful white gloves.

CECIL BEATON

MISS LUCETTA G. CRISP caught in dance with Mr. William Dayton Holmes; *MISS CORNELIA F. KERESEY* with Mr. Thomas E. Murray; and *MISS VIRGINIA GRAHAM* with Mr. Howard McViddy...the young ladies in colour-pale dresses, little white gloves.

At the Tuxedo Ball

FIRST TIME SINCE 1941; FIRST GALA OF THE CURRENT SEASON—THE BALL AT TUXEDO PARK, PRESENTING, THIS YEAR, ABOUT SIXTY DÉBUTANTES.

MISS JOAN WATSON, DAUGHTER OF THE W. WHITEWRIGHT WATSONS; MR. FREDERICK EBERSTADT; MR. ROSS VOGEL.

MISS JOAN METZGER, DAUGHTER OF MRS. E. F. HUTTON; MISS JOANNE HERBERT, DAUGHTER OF MRS. JOHN HERBERT.

MISS FLORA MILLER IN WHITE BROCADE, DANCING WITH MR. CASIMIR DE RHAM, SENIOR.

MISS PHYLLYS BETTS WITH MR. KENNETH SEGGERMAN, JUNIOR.

MISS PAULINE TALBOTT, DAUGHTER OF THE HAROLD TALBOTTS, WHO MAKES HER DÉBUT THIS YEAR.

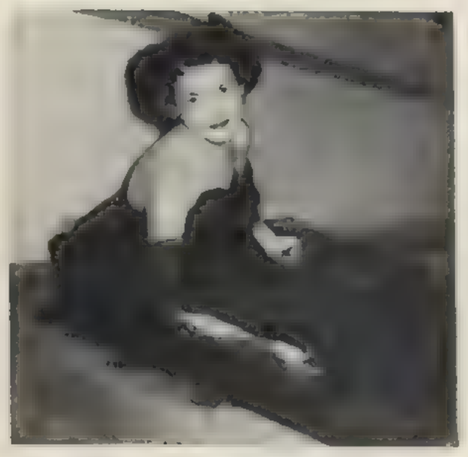
MRS. CLARENCE F. MICHALIS DANCING WITH MR. SAMUEL WALKER, JUNIOR.

MISS SHARMAN DOUGLAS, DAUGHTER OF MR. AND MRS. LEWIS DOUGLAS.

MISS GLENNA GARDINER DAUGHTER OF MRS. ERNEST BOISSEVAIN AND MR. NEVILE GARDINER.

MISS MARGARET TALBOTT, A DÉBUTANTE OF LAST YEAR. HER NOT MUCH YOUNGER SISTER IS SEEN ABOVE.

MISS EDITH SAFE WITH MR. JOHN PEASE.



MISS PAMELA PAYNE, DAUGHTER OF MRS. WILLIAM C. HAYES AND MR. FREDERICK B. PAYNE.

MISS MARGARET HASKELL, DAUGHTER OF MR. AMORY HASKELL; WITH HER, MR. JOHN EWING.

MISS DORRANCE HILL, DAUGHTER OF MR. AND MRS. NATHANIEL P. HILL.

JEROME ZERBE

MRS. H. L. EMMET, JUNIOR; MISS LUCILE HARRIS; MR. JOHN ROGERS.

CECIL BEATON

MISS NANCY HARRIS, DÉBUTANTE, OF TUXEDO AND NEW YORK

Daughter of Mr. and Mrs. George U. Harris, Débutante Chairman of this year's Coty Ball. She will wear this barely-blue dress at her début...strapless to show her pretty shoulders, blue to counterpoint her red-lit hair, full-skirted to dance in.

MRS. BERTRAND L. TAYLOR

In her big, modern house on Hobe Sound, Mrs. Taylor lives a pleasant summer-in-the-winter life, entertains often and informally in dresses like this one: bare-shouldered, straight-topped, of hand-painted cotton. Henri Bendel.

MRS. ANDRÉ EMBIRICOS

For mild Palm Beach evenings, Mrs. Embiricos likes this: grey silk chiffon, caught high over one shoulder. When the air cools, she adds a scarf: a triangle bordered with black fox. Mark Mooring design, at Bergdorf Goodman.

They choose for the South *(cont'd)*

MRS. MARSHALL HEMINWAY

Young, willow-slim Mrs. Heminway finds her winter sun at Palm Beach; likes for dancing (north or south) the unfailing formula of billowing skirts, bare shoulders, a mist of long hair. Here, rayon marquisette frilled with lace. Jay Thorpe.

MRS. PARSONS VANDERBILT

In the Florida sun, Mrs. Vanderbilt plays better than good golf, turns a dark beautiful bronze. Evenings, she counters her sun-colour with more colour—here, crimson silk chiffon with a looped skirt. Made-to-order at Hattie Carnegie.

MRS. JOSÉ DORELIS

Mrs. Dorelis has gold hair and a miniature, object-lesson waist; chooses for the south a ballerina dress of white silk tulle, underskirted with one flash of blue, one of deep green. Made-to-order at Hattie Carnegie.

LADY MILBANKE

Australian-born Lady Milbanke is the wife of Sir John Milbanke; now in New York, she is seeing many of her American friends for the first time in ten years. She is photographed at the Plaza in a suite decorated by Lady Mendl.

London to New York

RAWLINGS

LADY BRIDGETT POULETT

The sister of the present Earl Poulett, Lady Bridgett is in New York on a holiday visit that follows her war-years' work at the British censorship office. She wears a beige tulle dress to point up her dark prettiness.

CECIL BEATON

THE COUNTESS OF BIRKENHEAD

The former Hon. Sheila Berry, daughter of the Viscount and Viscountess Camrose, Lady Birkenhead is now visiting in America with Lord Birkenhead, who is gathering material for a forthcoming biography of Rudyard Kipling. Lady Birkenhead, also an author, wrote *Against Oblivion* which was a recent best-seller in England.

MRS. MINCHIN RANK OF LONDON

GEORGE PLATT LYNES

In California now

Visiting beauty, at the Bel Air Hotel. *Above:* Mrs. Rank in the barrel silhouette, black rayon crêpe, horizontally seamed to taper the bodice, bell out over the hips. *Right:* She wears a leopard coat, cut like a man's shirt, lined in fireman red. Both made-to-order at Don Loper. The jewels, George Headley.

Mrs. Sullivan was before her October wedding in San Francisco, Dagmar de Pins, the daughter of the Marquis and Marquise de Pins, granddaughter of Mrs. Georges de Latour. Here in her pearl-cast satin wedding gown, the V of the neckline cut the depth of her pearls.

MRS. WALTER H. SULLIVAN, JUNIOR

VIVECA LINDFORS, CINEMA FIND

Warner Brothers new find from Sweden, here wears grey jersey, high at the neck, cinched at the waist with gold kid—thrust out at the hipline in a double fabric peplum, gold-piped. Peggy Hunt design at Altman.

MRS. REGINALD GARDINER

Just back from Britain where her husband gave a command performance for the King and Queen. She wears a dress for travel—in amethyst Rodier wool and a brown camel's hair greatcoat, yoked in the colour of the dress. At Genia.

Norway

...her scars begin to heal

Rationing is strict but there are smiles everywhere and little talk of politics

BY ALICE D. KIAER

If you ask a Norwegian for his definition of freedom he will answer, "Freedom is waking up at six in the morning, hearing the doorbell ring, and knowing it's the milkman."

The Occupation was a long crucifixion to this proud and free people. Practically every single Norwegian has endured some personal humiliation to himself or his family. To be thrown into a concentration camp was not an isolated experience. Every family I talked to had one or more members who had been imprisoned at one time or another by the Germans.

But in Oslo today, everyone I saw seemed to be smiling and chatting. Even in repose, people's faces had a lively, happy expression. The answer is that the Germans have gone and everywhere there is a tremendous relief and thankfulness.

We stayed at the Vettakollen Hotel on a hill over Oslo, where we arrived too late at night to do anything but fall into bed. I awoke about ten the next morning very hungry and wondering if I had missed breakfast. I had steeled myself for the austerity which seemed inevitable after five years of occupation. Maybe food was so scarce there was no breakfast to miss! Even the wonder of stepping out on the balcony with the whole of the Oslofjord spread below us was clouded by the thought, "This would all be more beautiful if I could have a cup of coffee." I need not have worried.

Breakfast, served at any hour, consisted of excellent coffee, hot milk, a small paper of sugar, rye bread, brown bread, white bread, and *kacksbrot,* apple butter, two large-size rolls of real butter, sardines and other fish, sausage, a sort of yoghurt sour milk, rather like a cereal. This was all spread on a central table so that guests could help themselves as often as they wished. Only the coffee and milk were brought in freshly made and hot.

The next meal, dinner, is from three to five—very fine soup, fish, and potatoes, occasionally a meat course, and dessert. And then at eight o'clock what is called a cold supper. But it turned out to be a large help-yourself meal with hot dishes—cauliflower, fish, and hot dogs.

Of course, the ordinary Norwegian housewife trying to feed her family does not get anywhere near as generous rations as the hotels get for their tourist trade. The government provides extra food for the hotels, probably on the theory that the amount involved is not enough to make an appreciable difference to the country at large and that to make visitors comfortable brings in foreign currency and a lot of good will. The only shortages for us visitors were fruit, eggs, and meat, but there was such variety of fish and so many different kinds of good soups that I never missed meat at any time during my stay. Sugar is served only with breakfast coffee.

Rationing is very strict, coffee and tobacco are completely ration-free. The coffee is excellent, and it was clever of the government quickly to import enough for a nation to whom coffee is truly the staff of life. The cigarettes are mostly domestic and certainly not as good as our American brands. (Surprisingly enough, in spite of the rather extreme nationalism of the Norwegians, the cigarettes have American and Egyptian names—Teddy, Blue Grass, Akaba.)

The great, unsolved pain-in-the-neck to the labour government and the people is liquor. The government seems determined to make Norway a prohibition country. The Norwegian people seem equally determined to resist this plan and get hold of any liquor, any way, at any price. The strictly licensed

government stores generally sell one bottle of something a week per person and no line of nylon-hungry American women was ever as long or determined as the queue in front of the Norwegian liquor stores. (All too often the result of hours of waiting is one bottle of rather mediocre red wine or Aquavit.) The government doesn't like these queues, the public doesn't like not having liquor, particularly as Norwegian ships could bring it in easily and cheaply. As there is very little for money to buy, liquor has an added appeal. There are fairly active rum running ships taking Norwegian cigarettes to Denmark and Uruguay, and Danish liquor back to Norway's black markets.

NORWEGIANS are naturally very hospitable and love to entertain, but having guests is never a casual affair. Perhaps it is the old Viking tradition from the time when guests made long visits and a wedding always lasted a week, but a dinner party in Norway, even in the most informal and modern houses, has a certain ritual. Guests arrive promptly, and at the beginning of dinner the host always raises his glass and makes a speech of welcome to the guests of honour who sit on the right of himself and the left of the hostess. As the dinner draws near its close the guest of honour gradually assumes a distrait expression, then taps on his glass and makes an answering speech of thanks.

During our fourteen days in Oslo, my husband and I were invited to eleven dinner parties. Everyone had saved up their ration cards to provide a wonderful feast, and in house after house the last bottle of wine or champagne was taken out of the cellar and opened for us. The food was always delicious, generally a lion-sized pink salmon followed by *ryper*, very small birds which are something like our snipe. Bread is rarely served with dinner, but tea and rolls appear about ten o'clock at night.

Unless they actually have been stolen by the Nazis, almost everybody's china, linen, and silver have survived, so that most of the large dinner tables were quite beautifully set with Dresden and Copenhagen china and old family silver centre pieces.

After dinner the men do not go off by themselves and smoke. People move around and change groupings. Everyone speaks English. There is very little political talk, probably because the Norwegians are so relieved that the Occupation is over they are still in a mood of celebration, and they just do not want to talk about the gloomy problems of the future. One man said to me, "We are only a small nation and not the Big Four. It is hard for us to think of anything except that the Germans are gone and how we can rebuild our own country."

At home where spring comes early, and sparkling Indian summer is often late in October, midsummer is certainly no special event. But in Norway there are months and months of darkness—austere valleys deep in the mountains where in the winter the sun never shines at all, so that the arrival of summer is almost a pagan celebration. At first it is almost impossible for an American to get used to the prodigality of Norway's daylight. In June the nights are never entirely dark. The sun disappears behind the rim of fjord or mountain in a long, slow slide and swings up again by three A.M. The birds never quite go to sleep.

This is the time of the year when Oslo literally empties for the week end. Although there are quite a few motor cars of ancient vintage on the road, practically everyone owns a bicycle and it is on bicycles that they stream out along the Oslofjord or into the mountains. Everyone has a raincoat on the handle bars, as sudden showers can roll up from the fjords. But bad weather does not seem a deterrent to any of these expeditions. In spite of the great clothing shortage the boys and girls all wear beautiful red, white, or blue shorts and shirts. All very clean and well laundered. Most of the girls look like Ingrid Bergman, with wide foreheads and gentle full-lipped mouths; their hips are narrow, their legs are long—they are a startlingly beautiful race. The men are good-looking, too, but I wanted to take a pair of American clippers and cut the hair of some of them shorter. Their long locks, probably a left-over protest against the shaved heads of the Occupation *Wehrmacht*, gives a slightly zoot-suitish touch to what are probably the most respectable and serious young men.

WEEK END visiting is very much the way it is at home. For Midsummer Eve we motored to friends who lived on the fjord on a rocky hill. The main house was roofed in black glazed porcelain tiles, and there were three little guest houses half hidden by lilacs and syringa bushes, surrounded by rocks and heather on which the sun glittered from 4 A.M. until after ten at night. The water was not cold, but I missed the tides and the saltiness of the American ocean. Everyone went sailing; and at night, to celebrate Midsummer, the shores were *(Continued on page 125)*

Lady in the sun

Complement for the ladylike perfection of "spectator" clothes...a chamois beach carryall. $70. John-Frederics.*

Long-sleeved classic *Lady-in-the-sun classic: a tailored purism in worsted gabardine...at one with the Bermuda locale of these photographs, other sand-and-sea settings. By Davidow. $60. Polka-dotted cravat, $9. Saks Fifth Avenue.*

"Spectator" prop: hand-stitched natural cowhide tube bag, like a musician's case. $50. John-Frederics.*

Bare-armed classic *Simplest white dress in the world...background for the orderly additions of a brown-margined pure silk scarf, a broad rust leather belt. Wool-and-rayon dress, $35. The dress, scarf and belt, all by B. H. Wragge. Bonwit Teller.*

*PLUS TAX

BALKIN

Shirt-sleeves dress *New again...the nicety of that basic Americanism, the shirtwaist dress; clean-tailored, clean-striped chambray, fastened up with gilt studs. And again, the contrast of covering sleeves, with bare bronze legs. Queen Make dress; $11. Altman; Vandervoort's; Burdine's. Phelps belt-bag.*

Translucent white *The diffuse white of a frilled, embroidered batiste bodice above a foaming rayon marquisette skirt. The dress is strapless, with a ribboned folderol to tie on over your shoulders or off-your-shoulders. By Ceil Chapman. About $90. Carnegie Jeune Fille; The Blum Store; I. Magnin.*

BALKIN

Quilted white *The smooth carved-white of quilted rayon faille; a clear night-white to deepen the sun-colouring of arms and shoulders. The dress has a full-gathered, drifting skirt, pulled into a puff at one side. Ceil Chapman design in Verney faille. About $70. Saks Fifth Avenue; Lindner Coy.*

BALKIN

Court dress *New again...the practical classicism of the tennis dress; high-buttoned, with a flutter of pleated skirt—ladylike variant on shirt-and-shorts. By Duchess Royal in Bur-Mil spun rayon ...the sun-reflecting white of a Bermuda parish. $25. Altman; Himelhoch's; The May Company.*

Traveller's classics

The comeback of the shipshape travel-suit...now airborne. Above, striped wool jacket, red jersey, white wool skirt. By Mildred Orrick. About $76. Stein & Blaine; Harzfeld's. Below, a flying Bermuda visitor wears a yachtsmanlike navy-blue wool jacket, white wool skirt. By Herbert Sondheim. About $110. Saks Fifth Avenue; Rich's. Classic addenda: spectator shoes, Panama hat, portfolio bag.

COFFIN

Paris: ballet ski pants

Paris, this winter, gives a new ballet flavour to the ski-run.

Offers: a new look to legs, in pants of black gabardine, tight as tights. A new look to ankles, in red leather straps laced high like a dancer's. Then a hooded, sky-blue gabardine top, with a full peplum. All Carven's invention—and all for experts only.

The long, long coat

Facing page: *Paris, this winter, has a new country coat—big raglan shoulders, big cuffs, and a new full length, almost to the ground. Balmain designed it in beige wool, lined it with light greens. Here, Princess Cyril Troubetskoy wears it. Young and chic, with waves of light hair, she tosses the long coat easily over dark grey flannel trousers, a grey flannel shirt.*

RUTLEDGE

Inch-high ring

This is the news in rings, gold and diamonds woven into an airy, inch-high dome. A ring whose shape is massive, dimensional—but whose mass is delicate, air-spun. From the Paris collection of Cartier, New York. The glow on the fingernails is Peggy Sage's "White Pearl." The edge of fur belongs to a white mutation mink coat. Maximilian.

Pleats...again

This is the news of skirts—one hundred and more pleats. One of the best echoes of the latest Paris collections, the accordion-pleated skirt returns in America as the first reaction to lifted L-85 yardage restrictions. Here, the full-pleated skirt is shown (as many a skirt will be) under a double-breasted navy-blue jacket which is winter-touched with white.

JOFFÉ

RUTLEDGE

Closed toe. . .evening

This is the news in evening shoes; the closed-toe sandal, pointing, perhaps, to an all-closed evening shoe. Half pump, half sandal, with straps, thin as beaten gold; heels, bare as décolletage; closed toes, beautiful as a widow's peak. Van Arden. About $28. Lord & Taylor; Neiman-Marcus; Frederick & Nelson.

Curl on the shoulder

This is the news in coiffures; hair worn faceward. Here, one of many possible slight-deviations, the face-frame of hair with the curl over the shoulder; the curl worn so beautifully by Penelope Ward as Lady Windermere. Coiffure by Guillaume at Elizabeth Arden. Rhinestone pin by Trifari. $30*. Altman.

*PLUS TAX

MRS. ROBERT PROCTOR IN THE DRAWING ROOM OF HER LOUISBURG SQUARE HOUSE

Christmas Eve in Louisburg Square

On Beacon Hill the night before Christmas, all roads lead to Louisburg Square. For one night, traffic is barred; a secular competition of church bells, ringing out Christmas music, fills the winter air. Carollers representing all the ages and conditions of man wander the hilly, cobbled streets from vesper-time to midnight, and beyond...casually accompanied by a little old fiddler in a top hat, an errant musician with a squeaky trombone. Sometimes the heavens collaborate with a light powdering of snow, to add to the Dickensian flavour of the proceedings. Most often, nowadays, they don't...but the Christmas feeling catches on anyhow, leading the luckier travellers to their destination: open house in Louisburg Square.

Three hundred and sixty-four days a year, life in the narrow houses of the Square withdraws into its customary Boston reticence; the weather-darkened brick façades behind iron grillwork are orderly, non-

committal. On Christmas Eve, the curtains are drawn wide to show firelight and evergreen, candles shine in the windows from street floor to garret. In the beginning the lights welcomed friends and strangers to a cup of Christmas punch; nowadays the old simplicities mingle with worldlier ways. In many of the houses there are small dinner parties or chafing-dish suppers early in the evening, with the punch bowl, Scotch and champagne ready for friends who drop in later.

Mrs. Robert Proctor, who has one of the oldest houses in the Square, usually invites a few friends for Christmas Eve dinner, many friends of all ages for punch afterwards. The house is narrow and tall, built of rose brick in 1842 by Miss Eliza Goodwin, one of the original proprietors of the Square. In each of the wide-paned windows Mrs. Proctor hangs wreaths from California, studded with red and yellow fruit; tall candles are lit from the street floor to the fifth storey.

Inside, the house is as pure as its exterior, sparely and beautifully decorated with the polished Americanisms of eighteenth-century craftsmen, with lacquer screens and jades Mrs. Proctor collected in China. In the white-walled dining room Christmas Eve dinner begins with soup in Chinese red lacquer bowls; the table set with damask, Georgian silver candlesticks and a single emerald-glass bowl filled with purple grapes. Some of her favourite Christmas-holiday menus are given on page 132; and also, recipes for Christmas Eve specialties-of-the-house...a creamy soup, fish balls, breast of chicken, kidneys and wild rice, orange dessert, and, of course, rum punch.

The basis of the punch is made twenty-four hours ahead of time, then carefully laid to rest on ice until the ritual moment. She serves it in a great carved-ice bowl wreathed in holly, which manages to keep the punch at its proper chill all evening.

The food served at Mrs. Proctor's table is famous. Her menus for Christmas Day and New Year's Eve are New England in character, with cosmopolitan overtones. For Christmas dinner: a clear soup, turkey and roast suckling pig served with a fine Bordeaux... and accompanied by mashed potatoes, a green vegetable, applesauce, celery, cranberry sauce. Ice cream and plum pudding share dessert honours; with them, an old claret. After coffee, champagne.

Christmas supper: curried veal kidneys with wild rice; Bordeaux. A green salad; then claret served with a macedoine of fresh fruit, and little cakes.

Midnight supper New Year's Eve: a buffet around a tureen of hot soup...bread-and-butter sandwiches, fish balls with bacon, coffee. *(Continued on page 132)*

BALKIN

Above: *Setting for Christmas Eve supper. Chinese bowls on black trays; polished crystal, Georgian silver.* Left: *Candles in the windows of Mrs. Proctor's house... the welcome sign for open-house on Louisburg Square.*

At the National Horse Show

MISS SALLY PARSONS *MRS. GEORGE CAREY, JR.*

Opening night of the National Horse Show...and every night thereof...the sub-Garden mews were filled with the pretty contradiction of women in deep décolletage; ices of jewels; skirts swinging to the ankles. Miss Parsons wears a narrow dress pulled to a pheasant's-tail train. Black rayon moire, $80. Franklin Simon. Mrs. Carey wears a straight-topped, strapless dress; an overflowing skirt. Black rayon faille. $30. Jay Thorpe.

FRANCES MCLAUGHLIN

LT. COL. W. H. WRIGHT *MRS. MARIO INGANNI* *LT. COL. FRANKLIN WING* *MRS. BEBEZENET LUBITSCH*

Lieutenant Colonels Wright and Wing, who performed precisely as a time-piece, are members of the American Jumping Team. Mrs. Inganni, Mrs. Lubitsch wore two ways of bare shoulders, of long skirts, of black. Mrs. Inganni wears black silk taffeta, the sleeves as off-shoulder as opera gloves, half-long skirt. $70. Altman. Mrs. Lubitsch wears the simplest kind of strapless dress, with a to-do of peplum. Rayon crêpe. $30. Jane Engel.

Lucid lines

Mainbocher makes the fabric the fashion—makes his point in fluid lamé, all line, all form. Above: *pink lamé cut to cover you—and signed with Mainbocher's straight, new little stole.* Opposite: *sculptured column of golden lamé with floor-length panels hung from the shoulder. Seaman Schepps' necklace and blazing jewels. The lipstick, Germaine Monteil's "Azalea Evening."*

BLUMENFELD

Pleasant Valley...no vacancies

BY MARY BROMFIELD

[EDITOR'S NOTE: *Mary Bromfield is the wife of the prodigious writer, Louis Bromfield. With their three young daughters, they live in Ohio on the farm made rather too well known by two of Mr. Bromfield's best-known books,* The Farm *and* Pleasant Valley.]

WHEN my husband and I moved to Ohio and built our house at Malabar, we decided that it had to be much more than just a roof for us, our three children, and our five dogs. That was indeed to be its most important function, but there were to be many others as well. My husband was now a farmer, as well as a novelist, and with such an intermingling of the two careers that it was impossible to divide the two, either in his personality or in daily life. He was to see thousands of people every year, and he was to have them come to him, if possible; otherwise, he would be unable to have time either to farm or to write. Malabar Farm was to be Open House. It is, and sometimes with a vengeance.

We have "by the day" guests and we have house guests. Of the former, some come by appointment and some appear out of the blue. Some are farmers, who want to talk of farms and what to do about them; some are people who have read my husband's book *Pleasant Valley*, and want to buy farms, and want to see our farm, and get all sorts of advice and information about farming; some are would-be authors; some are aspirants to Hollywood. It is never a surprise to come into the front hall of a morning, and find a young lady giving a performance of song and dance.

There are publishers, radio men and women, politicians from every party, and with every hope; business men, crackpots by the score, and garden club ladies, that add up into the thousands. The list is endless. From one day to another it is a continual guessing game as to who or what may turn up.

Our house guests are of two varieties: our own and our children's friends. They are invited, and do not just drop in. They actually come for a rest, relaxation, and fun. They may stay with us any time from a week end to three weeks, if things work out that way. They are people to whom we are devoted, and we love to have them. There are other house guests, who come for a night, or maybe two. They come for business reasons, although they still may be among our most intimate of acquaintances, and they hail from everywhere in the world. All of this creates a housing problem which makes the troubles of a desk clerk at a hotel, even at the time of a prize fight or of a presidential convention, seem like child's play. The desk clerk has excuses; he can turn people away.

Our house has two real guest rooms. The children have a wing or quarters, supposedly for them alone. We have our own bedrooms, seldom invaded by anyone but the dogs, and there is a Quonset hut on the place which is used by the high-school boys who work on the farm in summer. These are the available sleeping quarters. For sitting or entertaining quarters, there are Louis's office, a small sitting room, a living room, a dining room, and a lawn. Then there is a cellar with two big play rooms.

One day I counted the house guests that we had had during one month. They added up to forty-five, and there could have been some that I forgot. Some of them stayed from ten days to two weeks, the shortest visit was overnight, and in the case of our daughter Ellen's friends, we had some repeats. Then I began to think of what these same guests had had to put up with. I wondered why having once stayed here they ever come back, for we are truly ruthless with them.

With such a housing problem, there is a real question of distribution. The official guest rooms are called the green guest room and the black guest room, for the obvious reason that those are their predominating colours. They are *(Continued on page 118)*

Fifty-fifty

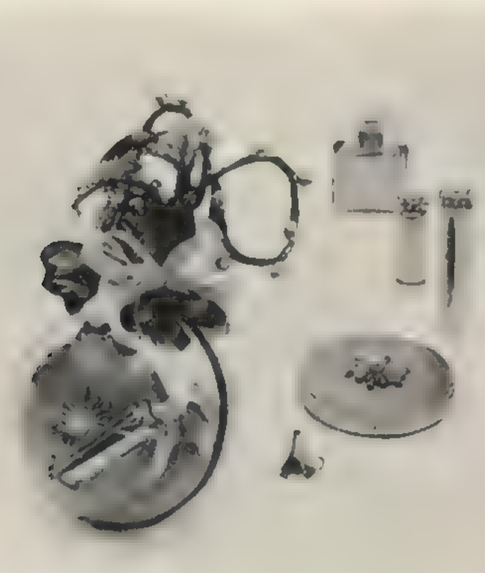
Opposite: *Vera Maxwell suit in Pacific wool. The jacket, half cocoa brown, half black, free swinging, and lined in reverse colours. The black wool skirt, deliberately plain, straight, slim. $60. Ready January 1 at Saks Fifth; L. S. Ayres; Seidenbach's. Milkmaid's "Carrot" lipstick.*

FRANCES MCLAUGHLIN

RETSOUKI.

Christmas morning

To give: 1. Christmas tree ball. Gold purse fittings, perfume. $71.50. Georg Jensen. 2. D'Orsay's "Intoxication" fragrance in a new "Eau de Toilette." $5*. Franklin Simon. 3. "R.S.V.P."—a warm, heady fragrance by Richard Hudnut, gilt-boxed. $15*. Altman. 4. Bird Cage by Helena Rubinstein holds three eaux de toilette. $3.50*. Bonwit Teller. 5. Nina Ricci's "Coeur-joie" perfume. Clear scent in a Lalique bottle. $20*. Bonwit Teller. 6. Leather manicure set by Chen Yu holds gold-washed bottles. $18.50*. Lord & Taylor. 7. Quilted, lined, and buttoned high for warmth. Gold Textron robe. Bloomingdale.*



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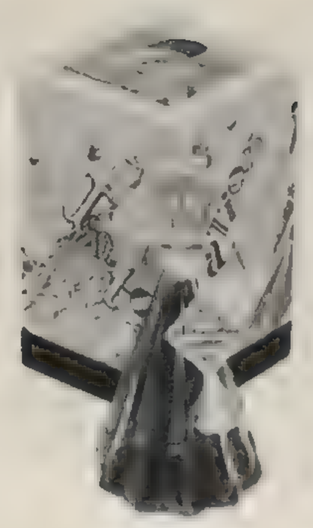

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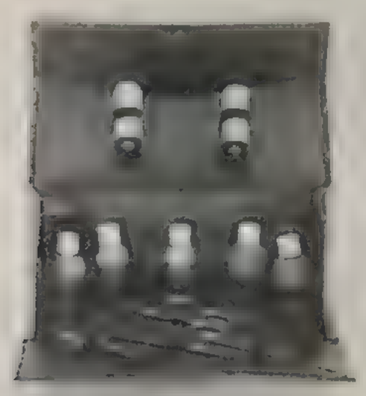

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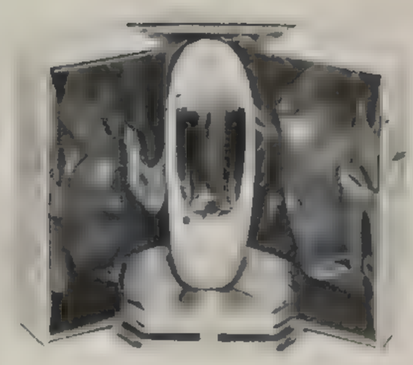

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8. Marie Earle's "Ballerina" perfume, charming in a ballet slipper. $55. Altman. 9. Charles of the Ritz 14-karat lipstick, result of Cartier expertise. $250*. Lord & Taylor. 10. "Witchery": powder, toilet water, bubble bath. $8.50*. Primrose House. Lord & Taylor.*

OPPOSITE: Peignoir in Alençon lace over a blush-of-pink chiffon hostess gown. By Mark Mooring; to order at Bergdorf Goodman.

*PLUS TAX

HAANEL CASSIDY

To give: 1. Lucite sleigh ($10); fill it with any of Bergdorf Goodman's fragrances. 2. Bouquet by Elizabeth Arden—it caches "On Dit" perfume. $60*. Bergdorf Goodman. 3. Fluted brass powder box, 2" deep, by Kathleen Mary Quinlan. $5*. Franklin Simon. 4. For Christmas—Harriet Hubbard Ayer's "Yu" perfume and powder. $8*. Altman. 5. Nine complexion goodies in Milkmaid's pristine flowered box. $15.75*. Bonwit Teller. 6. Ann Haviland's "Wood Violet" toilet water. Cool and lovely to use. $15*. Jay Thorpe. 7. "Blue Carnation" perfume by Roger and Gallet, light and spicy. $15*. Bloomingdale.*

ABOVE: Black and cream striped Aralac and rayon Martini design. Lord & Taylor.

8. Every necessity for a self-made manicure: pastel Vanity by Peggy Sage. $35. Altman. 9. Henri Bendel's pyramid—outcome of many cosmetic presents festively tied. $35*. 10. Alexandra de Markoff's compact. Embossed rhinestone crown. $20*. Bonwit Teller. 11. Sheer and silken. Odette Barsa bed-jacket with imported frills. Bergdorf Goodman.*

*PLUS TAX

HAANEL CASSIDY

9

Christmas morning

Chinese robe of silver brocade lined in crimson. By Tewi at Halle Bros.; Bullock's-Wilshire.

5

Christmas morning

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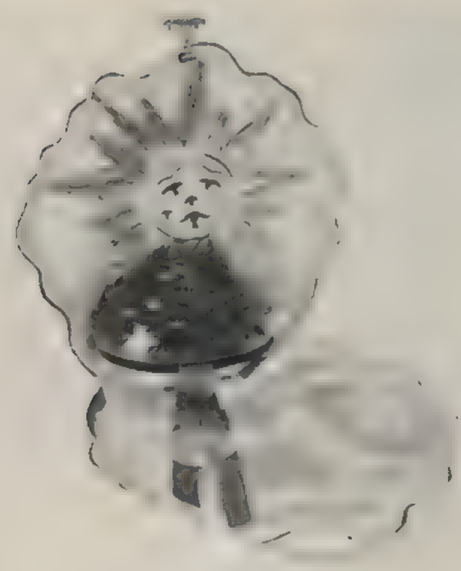

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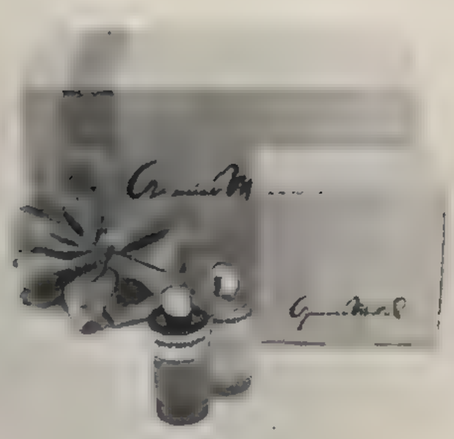

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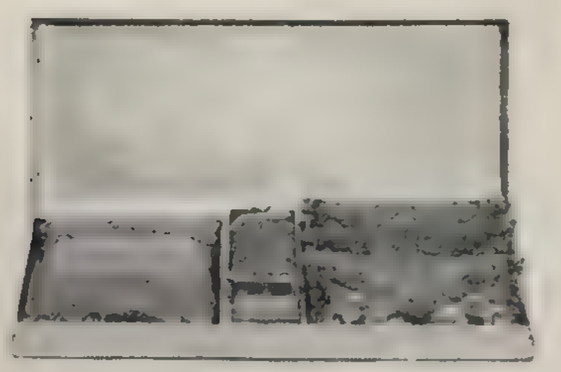

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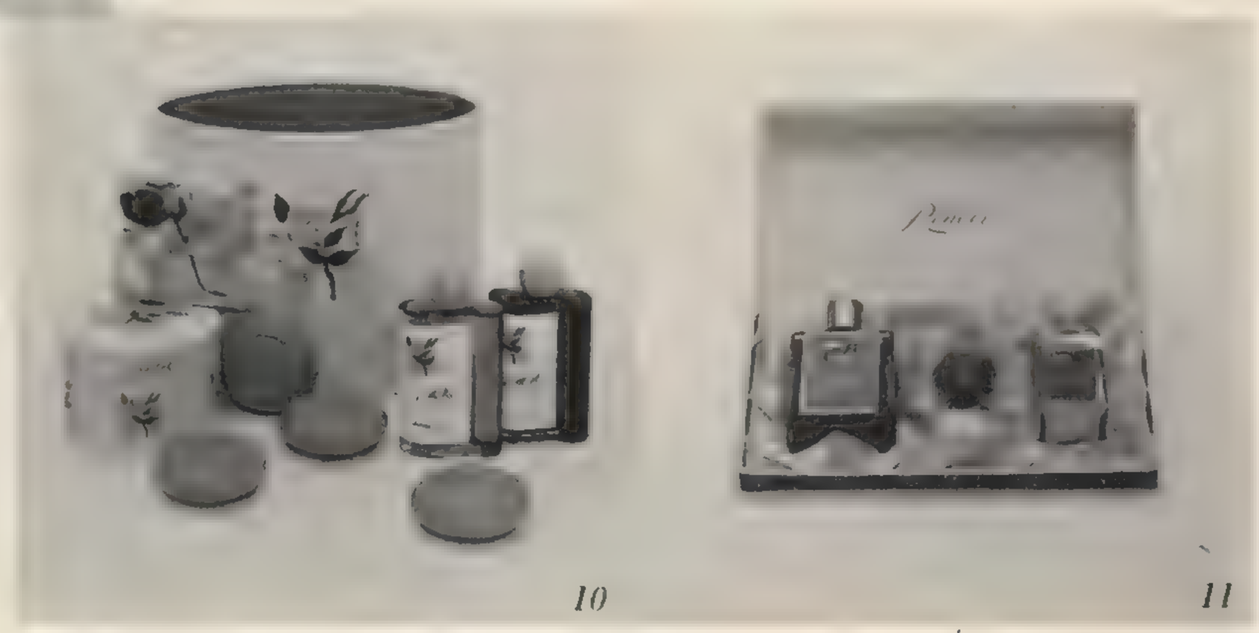
To give: 1. Hartnell's "Bright Stars" perfume in padded white-and-gold box. $35. De Pinna. 2. Schiaparelli's conversation-piece sea shell, setting for "Le Roy Soleil" perfume, $150*. 3. Bath accessories by Germaine Monteil. Bath oil, cologne, and powder. $8.50*. Jay Thorpe. 4. Perfume is "Flèches" by Lancôme. Its leather box, a jewel case. $90*. Bergdorf Goodman.*

OPPOSITE: Cuffed and fluffed with lace, gown and a negligé of sheer Bemberg rayon, ribbon-tied. Odette Barsa designs at Bonwit Teller.

ABOVE: Blue boudoir coat of Bur-Mil rayon satin, woollen bodice. Iris design at Saks Fifth.

5. "No. 9," a delicate fragrance by Leonid de Lescinskis. Classic-lined box. $6. McCreery. 6. Evyan's "Menace" perfume (2-oz. bottle) contrarily boxed in lace. $35*. McCreery. 7. Little sachets caught in lace; pillbox for perfume. All by Mary Chess. $15.75*. Best. 8. Picture of mechanical beauty: La Cross nail implements, pigskin case. $30*. Lord & Taylor. 9. "Pine Bath Bubbles" by Jacqueline Cochran; to flavour many baths. $8.50*. Franklin Simon. 10. Dorothy Gray's "In the Pink" bath addenda in a little wastebasket. $14*. Lord & Taylor. 11. "Chichi" by Renoir: Eau de Toilette, Sachet Powder, Chichi perfume. $7.50*. Saks Fifth.*

*PLUS TAX



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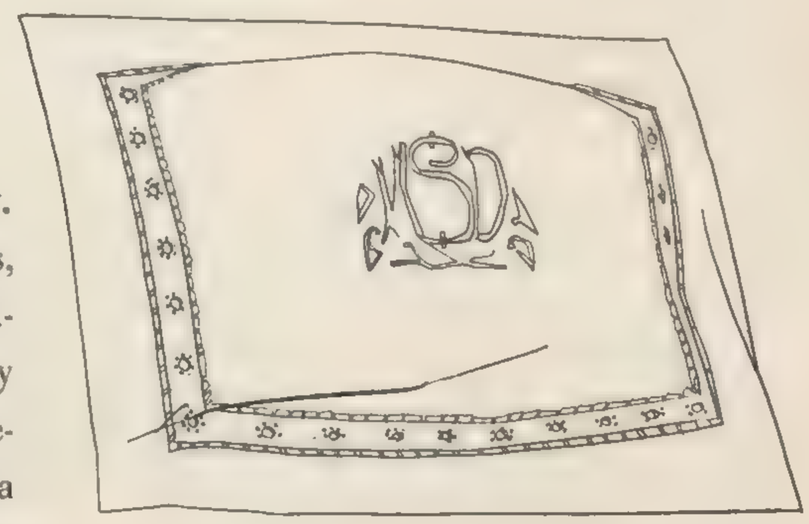
HAANEL CASSIDY

HAANEL CASSIDY

Rosy rayon satin comforter; frilled cotton batiste pillow cases. All at Carlin Comforts. Rayon satin mask. Eleanor Beard Shoppe. Hemstitched Wamsutta Supercale sheets.

Sleep inducers



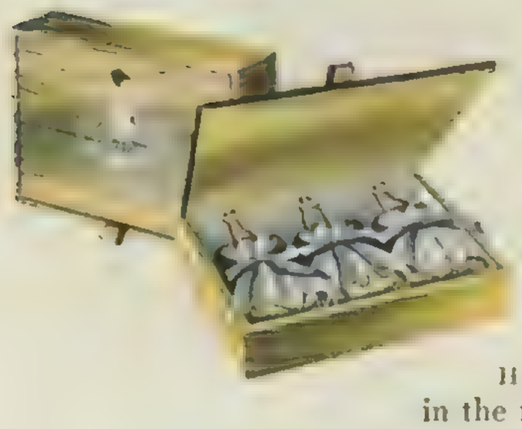
Wamsutta Supercale baby pillow case; monogrammed, like the sheets, by Linen Embroidery Co.

THE pretty things on this page are the best sleep-inducers we know. Far more effective than any amount of Brahms, hot milk, hypnosis, or Ellery Queen. What they are: a nice blend of common sense and uncommon luxury (and, possibly, five inspired Christmas presents). How they work: by being so fine and fresh and comfortable that sleep is induced before the first sheep sights the fence. The strategy begins with Wamsutta Supercale sheets, delicately hemstitched. These treasures are slowly sifting back into the shops—to be ordered, and waited for. The baby pillow (*right*) is covered by Wamsutta, too, and wonderful to slip beneath an especially weary spot; or just to lay your cheek on, if you don't like senior pillows. Other small pillows are confections of batiste and satin ribbons—the fat, frilled ones above. Add a rosy satin comforter, quilted in flower-shapes. And consider finishing touches: little ear-gadgets to shut storms, taxis, and neighbouring parties out of your dreams; a long-lashed pink satin mask to black early sunlight out of your late sleep.

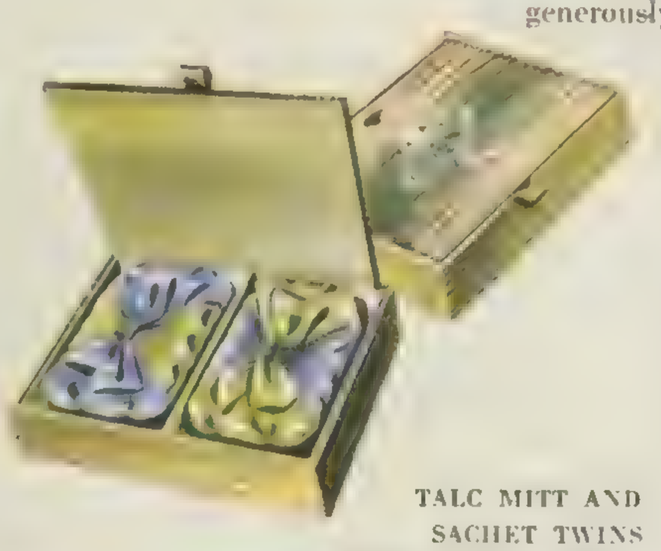
Oh What a Beautiful Christmas Morning!

Fragrant trifles and elaborate cosmetic cases . . . all reflecting fashion's new luxurious mood and the Marie Earle quality tradition.

DRESSING CASE *of real leather,* generously fitted. $22.50



HANGER SACHETS in the new "Ballerina" fragrance. $4.50

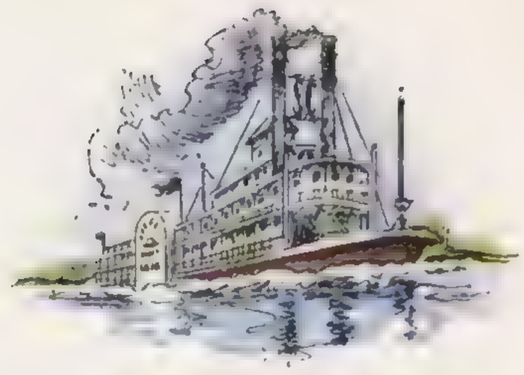


TALC MITT AND SACHET TWINS in "Ballerina". $8.75

BANDOLEER KIT *pigskin* pouch with removable tray of beauty items. $35

OVERNIGHT CASE in *real leather.* Removable cosmetic tray. $65 *(All prices plus tax)*

Marie Earle



GOOD CHEER

Holiday Drinks Made With SOUTHERN COMFORT

Holiday hospitality is enriched and enlivened when the drinks are made with SOUTHERN COMFORT—The Grand Old Drink of the South.

The superbly distinctive flavor of this versatile old favorite makes just about all drinks taste better. Holiday or any day, SOUTHERN COMFORT means *good* cheer.

SOUTHERN COMFORT EGG NOG

Beat *separately* the yolks and whites of 6 eggs. Into the beaten yolks slowly beat 1 cup of sugar. Add 3 cups of milk or cream (cream's better) stirring well. Then add, still stirring, 1 pint SOUTHERN COMFORT. Finally fold in beaten egg whites, dust with nutmeg, chill in refrigerator until ready to serve.

RECIPE BOOKLET ON EVERY BOTTLE

There's Only One

SOUTHERN COMFORT
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America's Most Versatile Drink

SERVED ON MANY OF THE NATION'S FINEST TRAINS

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TRADITIONAL AMERICANA

THE QUALITY and character which distinguish the names Currier & Ives are now expressed in luxury preparations for men. On the Currier & Ives Shaving Mug is reproduced beloved "Winter in the Country" —the Shaving Bowl is decorated with famous "American Express Train." Both mug and bowl contain a full year's supply of shaving soap. Either makes a Christmas gift which a man will be proud to own and use. You'll find them at your dealer's, gift-packaged, priced at one dollar each. Refills for shaving mug are available at 35¢ each.

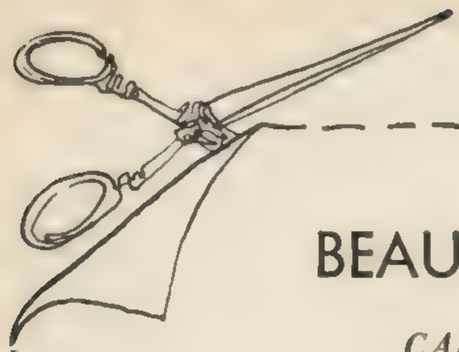
CURRIER & IVES SHAVING MUG & SHAVING BOWL *by Williams of Glastonbury, Connecticut*

*PLUS FEDERAL TAX

Macabre by Sherry Dunn

turbulent new perfume in a jeweled dagger, locked in a black jewel case for gems and baubles! 28.50* at fine stores; jeweled dagger refills, $9.*

Sherry Dunn, Inc., Hollywood 36, California.

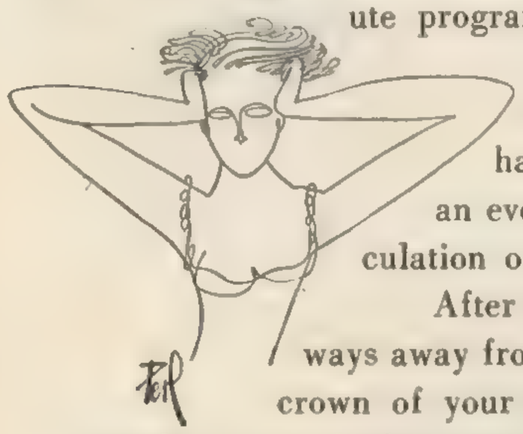


BEAUTY CLASSICS

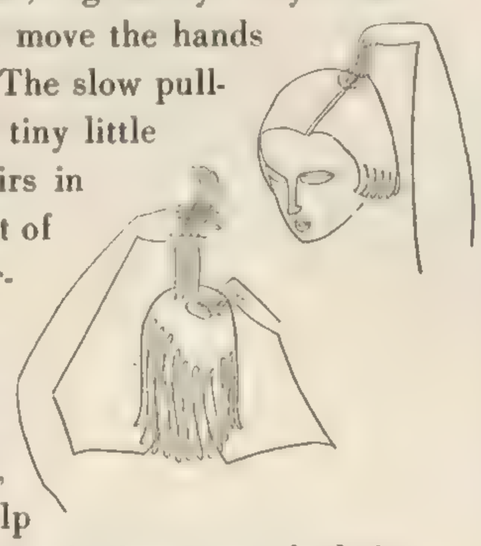
CARE OF THE HAIR

Brushing the hair is one of the best ways to promote the health of the hair, but, as with all methods of hair care, the most important results are not apparent until a few months after daily care has started when enough new hair (brought to life under the new regime) has grown from the scalp for you to compare its shining texture with the dull texture of the old. To get double the value of your time spent hair-brushing, use a hair brush in each hand and bend your head down when you brush so that the circulation of the blood in the scalp will automatically be increased.

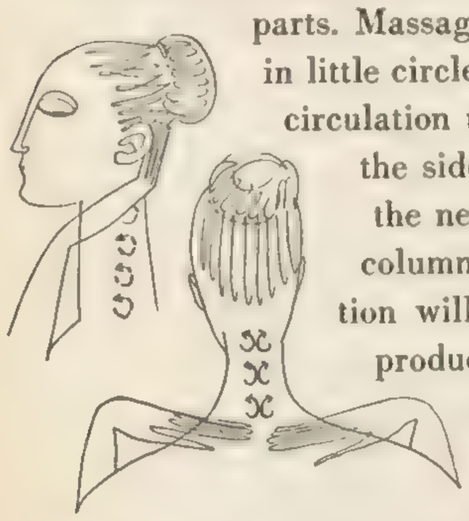
A quick, three-minute stint of hair care performed daily is a great deal more effective than a thirty-minute program followed every ten days. Stimulation of the scalp is the basic principle of all hair care and it must be an everyday affair to keep the circulation of the blood at a high pitch.



After you've brushed your hair (always away from your shoulders toward the crown of your head) and while it is still standing on end, slip your hands, fingers open, into the hair at the hairline, lacing the fingers into the hair. Curl the fingers toward the palms of the hands grasping the hair tightly. With fistfuls of hair, tug slowly away from the scalp. Release the hair and move the hands to another section of the head. The slow pulling at the hair strengthens the tiny little muscles that help hold the hairs in their follicles. Hairs will fall out of their own accord after an average life of two to seven years.



Hair lotions will freshen, stimulate, and clean the scalp and hair between shampoos, creams will help keep the scalp pliable and flakeless. When you apply them, part the hair with a finger at one-inch intervals across the scalp from ear to ear, swing across the back of the head in half-moon parts. Massage by moving the scalp around in little circles under each finger. Bring the circulation up still more by massaging up the sides of the neck, up the back of the neck on either side of the spinal column. These methods of stimulation will normalize the amount of oil produced by the oil glands of the scalp: if your hair is "dry," the oil flow will increase, if your hair is "oily," the flow may increase briefly but it will then revert sharply to normal after the scalp becomes accustomed to stimulation.



PERFUMES

R.S.V.P.... the answer is "yes"

Richard

OF DISTINCTION

Vogue... mood of the moment

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NEW YORK · PARIS, *each perfume $15.00 the ounce, tax extra*

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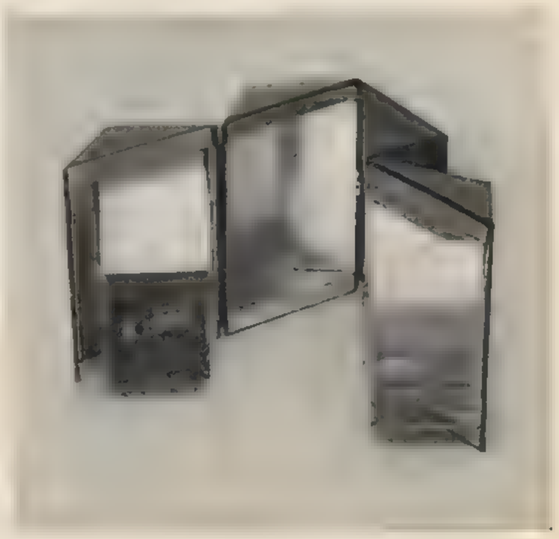
CHRISTMAS MORNING

No question but that little apothecary jars have a charm all their own. If there is a person on your Christmas list with leanings toward antiques, these pseudo-old jars by Orloff, containing talcum and toilet water in Attar of Petals scent, would be just right. $2.50*. Saks Fifth Ave.



To give—something very new and special we think: bath oil and cologne by Victoria Ltd. refreshingly tagged "Et Cetera." "Et Cetera's" gilt-topped bottles fit into a sort of black and gold Chinese puzzle box to be arranged *ad infinitum* on the dressing table. $20*. Saks Fifth Avenue.

By Cyclax of London for Christmas or as a present for your own complexion: this compact little kit will see someone through the basic steps of skin care and make-up artistry. It contains cleansing lotion, foundation lotion, powder, rouge, and lipstick. $4.95*. At Saks Fifth Avenue.

HAANEL CASSIDY

New chic for the portable hairbrush—this one by Hughes is small enough to travel via handbag. Comes in two different cases. One is gold kid, the other black suède. Both have the makings of excellent Christmas presents. Brush in gold case, $11.50*; black, $9*. Altman.

BAKER

*PLUS TAX

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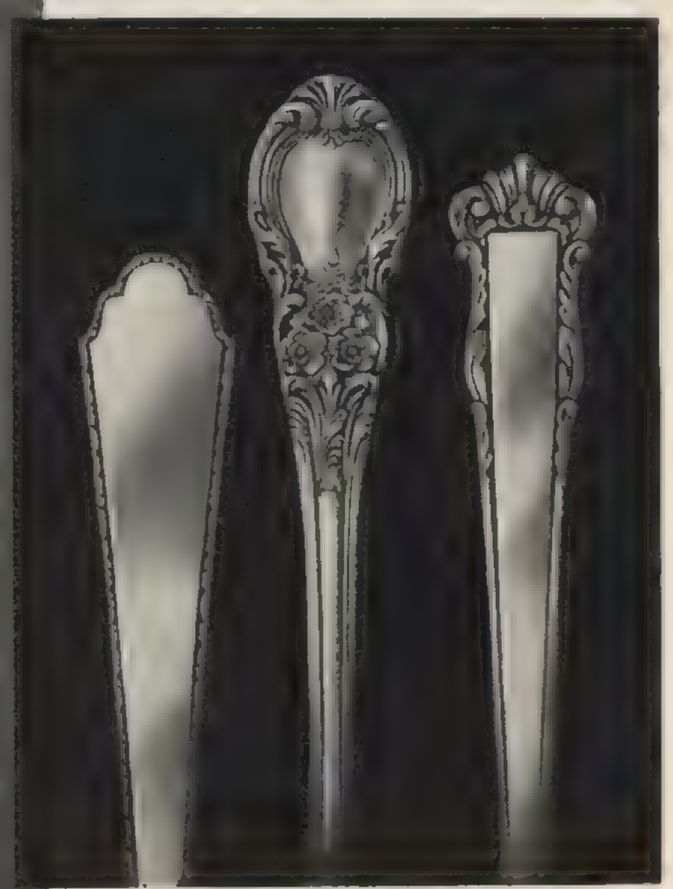
MODERN VICTORIAN

A NEW YEAR, a new world. And, along with them, a new way of looking at our homes—a realization that the truly good things of different periods can live beautifully together. Victorian and Modern are unquestionably among the happiest examples of two utterly different components which combine into one harmonious whole. And, as the epitome of this trend, we offer Lunt's MODERN VICTORIAN—hailed as a masterpiece of subtle designing and superb craftsmanship, and accepted as the Sterling which will be eternally correct and eternally charming. But, if you are reluctant to follow the current "inter-period" trend, there are staunchly pure examples of many different types of tableware ranging from the traditional to the modern in Lunt's all-inclusive line. Each one, a beauty in its own right.

Lunt Silversmiths

GREENFIELD
MASSACHUSETTS

See these lovely period designs at your jeweler's and write for your copy of "Sterling for Gracious Living", addressing Department A-6.



WILLIAM & MARY — AMERICAN VICTORIAN — ENGLISH SHELL

PLEASANT VALLEY — NO VACANCIES

(Continued from page 101)

double rooms, with plenty of air and space, but it is evident that only two people can occupy each of them at a time, and that, during the rush season at Malabar, makes the situation pretty acute. There are often incoming guests standing about wanly, just off the train, waiting for the outgoing guests to leave.

Any man and wife, arriving when the house is empty, are really safe from disturbance and change, for they automatically get one of the big guest rooms, and unless they are fools for martyrdom, can stick to it through thick and thin. The sad and wandering folk are single men and women. Their security is dependent on who may turn up during their visit, for a night or for a week end. They will either find a stranger occupying the other bed in their room or they will have to hie themselves to the children's quarters.

The children's quarters stretch to the opposite end of the house and are above the kitchen, open to any sound. There it is that true hazard and tenement conditions are to be found, and the better friend you are, the kinder, more loyal nature you have, the more likely you are to find yourself there.

In the children's quarters are three bedrooms and a living room. It was arranged this way, in those far-away optimistic days, when we dreamed that the children could have a place "all to themselves," and we too for that matter. The living room isn't much good as a sleeping place, although it has got a so-called day bed in it. This was never attractive or comfortable even in its palmiest days, and is now sheer misery. This room, large and with a certain amount of charm, is a passage-way to the other rooms, making night pretty uneasy for anyone who tries to sleep in it. It is also occupied by a very chatty parrot who has an unbending antagonism for any member of the male sex, however harmless, and is more than likely to attack him.

Off the living room are the three rooms of our daughters, Anne, Hope, and Ellen, aged respectively twenty-two, nineteen, and fourteen, and they can pretty easily be used as guest rooms, if the need arises. Ellen's room is generally packed with her own guests. Any number of young ladies whose ages range from fourteen to sixteen may turn up at any time, so it isn't very useful for our overflow, but one or two of her sisters are shoved in there if necessary. Off Ellen's room is Hope's room, which has twin beds. That can be a guest room, if Hope moves into Ellen's or goes away.

Next to Hope's room is Anne's, a nice single room, with a single bed in it. Anne is always more than willing to vacate her room, and move in with her sisters, and I would advise any single man or woman, who likes a modicum of privacy, to make a clean bid for it upon arrival. He is more than likely to be moved there anyway.

Even the guest in those exclusive circles, the green and black guest rooms, is not altogether free from odd disturbances. Around the end of May and the beginning of June, with the setting in of warm weather, the picnickers begin to come. Garden clubs, colleges, schools, delegations, institutions arrive early in the morning, picnicking wherever they see fit to put down their lunches, and wandering about the place at will. Most of these groups, large or small, bring their families and friends along for the ride: Grandpa and Grandma, uncles, aunts, and cousins, and inevitably the kiddies.

Generally the picnic people stay out of doors peeking from time to time into the windows of the house, but some of the bolder spirits find a means of getting in, looking at us, at our belongings, and commenting upon them, too.

One morning two of our guests, a man and his wife, were having their breakfasts in bed in the black guest room, reading their Sunday papers, their clothes strewn about, free, as they thought, from any intrusion from the outside world. The door to the room was closed and all was apparently peace and privacy. Suddenly, without so much as a knock, the door was flung open, and about twenty people strode calmly in and began looking about. They were led by a woman, who had evidently been there before, and knew her way around. As unperturbed by the occupants of the twin beds, as if they were wax figures, behind ropes in a museum, she went into her story. "This," she said, "is the black bedroom, and these," pointing to the by now semi-paralyzed house guests, "are guests..."

The invaders studied them as a part of the room and its furniture, and proceeded on their way.

Noon in the Dark

Open House at lunch time at Malabar can be a pretty bewildering affair to all of us, and especially to our house guests. Almost any day, at noon, strangers are likely to be found wandering or sitting about the house, with an expression of having settled down for the day, which of course means that they have been invited for lunch. There is seldom any preparation or hint of coming events given to anyone.

Often in a very great hurry, as he rushes through a room, Louis will cry to me, "Four people for lunch tomorrow," and on he will go to his jeep. By the time I catch him again on the wing, I have completely forgotten to ask who or why. So on many occasions, I don't know the names of the lunch guests, and am unable to introduce them to anyone. They may have come with a purpose, or with an axe to grind, or they may have been invited for the simple reason that they are attractive or intelligent or interesting or all three. So I can hardly ever give our friends in the house a clue or a warning, and there follows a general groping about in a fog with all of us striving to work out some sort of salvation in the way of sociable communication.

This makes a slight strain on both ingenuity and tact, as most people like to have others know who they are, and are fairly offended if they

(Continued on page 120)

Only in Paris exists the infinite artistry needed to create this priceless fragrance. Hidden and aged in caverns during the war, this exquisite scent captures for you a pulse-quickening aura of charm more precious than Fortune's most ardent smile. L'heur *excites romance, the joy of life.*

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PLEASANT VALLEY — NO VACANCIES

(Continued from page 118)

come to realize that their neighbour hasn't even the faintest idea of what their names are. I am amazed by the courage and gallantry with which our house guests plunge into these unknown seas, often ending the meals on terms of the greatest intimacy with the stranger to the right or left of them, with an exchange of life stories, names and talents of respective children, and even a complete knowledge of lifetimes and sicknesses, disasters, romances, and marital disagreements.

We had a peculiar experience over lunch one day in which both Louis and I completely lost our bearings. We were expecting a couple whom we both knew well, and were awaiting them with the table laid and the cocktails prepared. It was half past twelve and lunch was to be at one. A car drove up and a man and woman got out and walked up to the house. They were attractive looking, and although I had never seen either of them before, I thought, "Oh well, someone else invited them and forgot to tell me."

There were no introductions, but that was nothing new in our lives and we got along splendidly. It was getting nearer and nearer to lunch time, and the other guests had turned up, so I said, "Let's go into the other room for the cocktails." The strangers had begun to exchange glances. On the way in to lunch, I managed to corner Louis. "Who are they?" I asked. "Who are they?" he asked, "I've never laid eyes on either of them before. I thought you'd asked them."

Shortly after lunch, our new acquaintances departed, leaving behind them as gifts two bottles of delicious wine, one red and one white. We later discovered that they were even more startled and bewildered than we. They were representatives of a wine firm in Cleveland, and had called with samples. We had never given them so much as breathing space in which to explain themselves or their mission, had greeted them as old and tried friends, plying them with a continuous flood of liquor, food, and words. They must have thought, and reasonably enough, that they had landed in a hospitable mad-house.

Another day, we were just starting out on our dessert, when a taxi flew by the dining room window with a woman sitting all alone in it. The house was, as usual, full to overflowing, and a man was lunching with us who was anxious to get to Mansfield early in the afternoon. Louis, looking out, said to him, "I think that must be the person who telephoned me this morning. She says she has a life story to write, and wants advice. Why don't you go back in her taxi? I'll run out and hold it for you." So out he dashed.

By this time the woman was getting out of the taxi carrying what appeared to be far more luggage than could concern the story of anyone's life, however varied.

"How do you do," said Louis, and after a few polite comments on her part on the peace of the country, and the beauty of the scenery, he went on, "Are you going to keep your taxi?"

"Why no," said the woman, by now entirely surrounded by belongings. "I've come to stay."

"Stay?" repeated Louis completely flabbergasted, for in all his days, he had never seen this woman before.

"Why yes," she replied calmly. "I've just read *Pleasant Valley*, and as I've been having a lot of trouble at home, I thought a few weeks here would help to straighten me out."

Louis started quick as a wink picking up valises, hat boxes and parcels, and putting them with her right back into the taxi. "I'm very sorry," said he politely but firmly, and indeed with truth, "there isn't any room for you here." And so she drove away.

Standing Room Only

After lunch, the only bright thing for our guests to do is to make for the front lawn, just as they have downed their desserts, coffee in hand, and fill the chairs there, quickly and with authority. In the days of our innocence and while there was still gas rationing, those who had read *Pleasant Valley* and wanted to see the farm, were told that they could come any day at any time. But when gasoline rationing was over, we discovered the danger. This is a very beautiful part of the country, and it is between a great many places: Columbus and Cleveland; New York and Chicago; New York and the West Coast. Then it is such a splendid place to take one's garden club, or the Boy and Girl Scouts, or the Chamber of Commerce, or one's Farm Bureau, or the Wives' and Children's Day of the Rotary or Kiwanis....

One Sunday, an intensely hot day in July, we had some very charming guests for the week end. They arrived late on Saturday evening, and had no chance to see the farm until the following day. There had been a barn dance in our barn, and so we had a very late evening and got up late on Sunday morning with ideas of lolling on the lawn and gazing at the landscape all of the afternoon, with occasional walks and trips in the jeep for the more energetic.

We hardly had time to swallow our last mouthful of strawberry shortcake, when we saw droves of people arriving in various vehicles, and settling themselves comfortably on the lawn before the house. The chairs were quickly filled, there was actually standing room only. There were as many as five hundred human beings, maybe more. The screen porch was a useless place to sit; so many people were staring into it and cutting off the oxygen. "There seem to be an awful lot of clubs having outings today," said Louis softly, "I'll take them on a tour pretty soon."

Louis went out and removed about three hundred of uninvited guests, leading them to a near-by field in all the heat of the afternoon, and with no chairs to sit on and no trees to shelter them. He talked to them for about an hour and showed them about for an hour more, and those who were really interested in farming got what

(Continued on page 125)

IN TWO SHAKES OF A LAMB'S TAIL!

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Manhattan, *65 proof*
Old Fashioned, *80 proof*
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Here's a chart that's sure to make *last-minute shopping* successful!

There's still time to take care of gifts and guests in the truly grand manner they deserve this year.

For almost any name on your list, fine wine is always welcome. And as for your holiday entertaining . . . surely you wouldn't *dream* of starting this busy season without an adequate "wine cellar." (Even a few bottles *properly selected* may be enough; in many homes, two or three types of Cresta Blanca suffice to add the gracious touch to every event.)

For successful last-minute shopping, use the handy chart below.

First, check what you will need in your own home. Then check the chart against your gift list. Your favorite wine merchant will be glad to help you. And remember, whatever your choice, you can't go wrong. For the name Cresta Blanca is, always and everywhere, the mark of the generous giver and thoughtful host.

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Finest of every type . . . for every taste and occasion

SHERRIES

TRIPLE CREAM — *Sweet*—Supreme quality, exquisitely rich and smooth

DRY WATCH — *Extra Dry*—Supreme quality, very pale, light

PALOMINO — *Dry*—Pale amber, "nutty" taste

SOUVENIR — *Medium Dry*—Golden, well-balanced

ALL-PURPOSE

PORT — *Sweet*—Ruby red, velvety

MUSCATEL — *Extra Sweet*—Amber, fine bouquet

TABLE WINES

WHITE

SAUTERNE — *Dry*—Pale, delicate

HAUT SAUTERNE — *Medium Sweet*—Tangy, fruity flavor

CHATEAU SAUTERNE — *Sweet*—Golden, full-flavored

CHABLIS — *Extra Dry*—Pale, fragrant

RIESLING — *Extra Dry*—Pale, delicately tart

RED

BURGUNDY — *Dry*—Full-bodied, robust flavor

CLARET — *Dry*—Light-bodied, fresh bouquet

SPARKLING WINES

CHAMPAGNE — *Extra Dry*—Pale, superbly delicate

PINK CHAMPAGNE — Delicate tartness flowery bouquet

SPARKLING BURGUNDY — *Medium Dry*—Fragrant, matchless flavor

VERMOUTH

SWEET — For smoother Manhattans

DRY — For perfect Martinis

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Ilka Chase

talented actress, author, radio commentator
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Chocolate Party Mix

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Whether you're entertaining at bridge . . . or an elaborate dinner party . . . your guests are bound to appreciate Brach's Chocolate Party Mix. Here's an assortment of good-tasting candy that gets an "M-m-m" from everybody! Almost two hundred luscious little taste-appealers to the box! Gay, tempting milk and bittersweet chocolates . . . filled with crisp almonds and nutmeats . . . smooth, chewy caramel . . . exotic orange jelly . . . milk malts . . . raisins! Variety galore! This grand candy assortment is for sale at better stores everywhere.

The name **Brach's** *means quality candy*

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Christmas on the Old Plantation

. . . when gracious Colonial living came to fullest flower

Painted by John Alan Maxwell
Inspired by a view in
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This is a message for those who seek to recapture today, some of the goodness and gentleness of a bygone Christmas day. It's about a drink that is fittingly called Plantation.

Here in one drink you find a lingering bouquet that is reminiscent of fine brandy . . . a body that suggests deep and rich American whiskies . . . and a smoothness that is remindful of a rare liqueur. There's pleasure in Plantation. You'll find every Old Fashioned . . . Manhattan . . . and Highball is smoother, more delightful. Try it.

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PLEASANT VALLEY — NO VACANCIES

(Continued from page 120)

they came for. The remainder waited on the lawn, Mammas, Papas, Grandpas, and Grandmas, and kiddies, while I did what I could to entertain our week end guests, even desperately showing them old pictures of the place so that they would have some little idea of how it looked.

At about six o'clock, it was apparently over. Some buses and cars drove off. Louis crawled back to us, and to some welcome martinis. Then a police whistle sounded on the lawn. We looked out to see if a murder had taken place, or one of the children had fallen into the lake. None of these things had happened. The High Priestess of a very large gathering of garden club women had gathered her flock around her. Facing the front of the house, they stood in formation and sang to the tune of "Merrily We Roll Along":

"Thank you Bromfield
Thank you Bromfield
Thank you Bromfield
We're going to leave you now, et cetera."

And so they went, and we all made a wild dash for the lawn, so that our worn out and stifling guests might at least see the view. They never did see it. A thunderstorm of peculiar violence, which had been gathering all afternoon, suddenly burst. It was more than a storm. It was in reality a flood. And then they had to go home.

Someone who stayed with us lately said that visiting us was like reading a book—it's a new book every day. Maybe that is why people come back.

NORWAY...HER SCARS BEGIN TO HEAL

(Continued from page 81)

dotted with bonfires and fireworks while the local band played down in the village at the foot of the hill.

It was two A.M. when we motored back to Oslo—by daylight!

Another time we were invited to a Viking feast with one of Norway's famous whaling kings. It began with a champagne lunch for thirty in his big, granite-pillared town house at Sandefjord. Hours later we proceeded by motor to a camp built on the cliffs at the end of the fjord. Here we were taken out in a whaling boat through a rather high sea to fish on a solid rock island—a couple of sailors baited our hooks and took the fish off. Back at camp was a buffet supper ending with pyramids of strawberries and ice cream.

Later we spent a couple of weeks at Hovde on a mountain over the tumbling white-foamed Shoa River. This country is so far north that the tree line is less than 2,500 feet above sea level; only birches and pines and above them the rounded tops of the mountains with reindeer moss and heather reflecting the light of the sky in constantly changing colours. To the west were the Jotunheimen Mountains whose white glaciers never melt. It is a country for fairy tales—the waterfalls, the reindeer moss, the big rocks, and a few dark brown *saeters*—farms built in clearings in the forest. Walks in the forests and over the mountains were lonely because there was so little game. I always expected to find deer or chamois and never did. However, there are many birds and high up in the lonely valleys there was something absurd and cosy about the cuckoos always calling the wrong hour to one another.

We stopped to call on a judge of the supreme court who was living in his fishing *saeter* where a trout stream tumbled into one of the mountain lakes. He had been a year in a concentration camp and his eighteen-year-old son had been for three years in Saxenhausen, Germany. His daughter and daughter-in-law had been imprisoned, too. (His wife took me aside and told me that although her husband had recovered from his imprisonment, he still could not bear to be in a room with the door closed.) This expedition was typical of so many in Norway—it combined the wild beauty of the country with its romantic literary history and its immediate grim past.

The Norwegians are now completing the trials of the war guilty and their main problem is not the trials themselves, but what to do with the lesser quislings who received light sentences and are now starting to come out of prison. Norwegian lawyers feel that these ex-prisoners, having paid the penalty which the state demanded of them, should in some way or other be rehabilitated into society so that they can earn their living and not be paupers. But it is hard to persuade wage earners in factories or in offices to accept these men and women as fellow workers and many employers, of course, are refusing to engage them. This problem is interesting because in the future it will be paralleled in so many countries.

Americans feel happy in Norway not only because the country is so beautiful but because in spite of language differences they have so much in common with the Norwegians. Both nations have been fighting the same war on the same side, both are democracies with the same traditions of justice and freedom. Everyone asked me—why aren't there more Americans here with you. Please tell all your countrymen we want them back!

[EDITOR'S NOTE: *Alice D. Kiaer, the chairman of the Women's Committee of the National Ski Association of America, recently returned from a visit to Norway. A daughter of Walter Damrosch, the famous orchestra conductor, she is one of four sisters; their memorable childhood has now become a best-seller,* From the Top of the Stairs, *written by another of the sisters, Gretchen Damrosch Finletter.*]

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DANCES AND DÉBUTANTES

(Continued from page 65)

alluring mounds of white; effulgent hips; puffed sleeves; long, wrinkled gloves; amazing silks and satins; ruffled trains and waving feather fans. Thus did a young lady of fashion appear at dances in the early Nineties—a goddess who lavished a consummate art on her dress and figure, but, at the same time, left her face to God.

The great dressmakers of the time were in Paris. First of all, perhaps, there was Jacques Worth, and his younger brother, Jean, and then, in something the following order there were Doucet, Callot Soeurs, Drécoll, and Chéruit.

The Rage for Tulle

The younger girls, in 1896, thanks to their ministering mothers, were more or less victims of white tulle: skirt upon skirt of it, with underskirts of frilled white lace. The bodices, as I remember, were boned and stiffened, with softly pleated tulle—in a plastron at the bosom, and tulle again springing from the shoulders and in part covering the upper arms. And all that tulle was very often caught with small flowers, or with a bow of ribbons or knots. The hair, drawn back and up—in loose ringlets and waves (done inexpertly by their mothers' maids!) was sometimes ornamented with a ring of flowers, or a small plume held in place by a jewelled star. The jewels were for the most part simple: pearl necklaces, of course; sometimes a brooch of cabochon emeralds and diamonds, or black velvet necklets, with a *rivière* of small diamonds fastened with a diamond clasp. The fans were very often composed of white lace, mounted on mother-of-pearl ribs.

Great emphasis, too, was placed on a girl's furs: sable and mink always in the ascendant—sable for trimming winter ball dresses, for the linings of coats, and the exterior of muffs.

Laces, too, were of the most elaborate order: Valenciennes, Point de Milan, Chantilly, Alençon, and Rosepoint, all of them fabulously delicate and elaborately inwrought.

The Great Hostesses

The smarter dances in those now vanished days were held in ballrooms of the greatest richness and elegance and built, as a general rule, in the decorative tradition of Louis XV. A score of hostesses were blessed with rooms of that general order, among them: Mrs. William C. Whitney, Mrs. Elbridge T. Gerry, Mrs. William D. Sloane, Mrs. W. K. Vanderbilt, Mrs. Whitelaw Reid, Mrs. Waldorf Astor, Mrs. Cornelius Vanderbilt, Mrs. Ogden L. Mills, and Mrs. Henry Sloane.

Aside from such private balls, there were also two series of smart subscription dances—the Assemblies and the Patriarchs—one of which dated back to the Seventies, the other to the Eighties. Those extremely formalized affairs were held in the great ballroom at Delmonicos, on Fifth Avenue at 26th Street. More often than not, merely to give them an added cachet, they were presided over by Ward McAllister, then the official and accredited shepherd of New York society, and, on rarer occasions, by the imperial and really all powerful Mrs. William Astor herself.

Any girl, cherishing the hope of enjoying a great ball of fifty years ago, was faced with the task of capturing, sometimes three weeks in advance, two separate partners for the evening—one for the cotillion and one for the supper. The first such victim, whatever the depth of his purse, felt himself under obligation to send his partner an armful of American Beauty roses, in order that she might leave them, shortly after appearing at the ball, on the first ormolu table or white and gold mantel that might come her way.

Other ordeals awaited her as well. She must, for example, have arrived at the dance in the custody of a maid or, sometimes, a family governess. Her satin slippers, again, must have been protected by elaborate fur boots.

The carriage which had brought her could only have been a brougham or a coupé, preferably with two horses, a cockaded coachman to drive her and a youthful groom to dismount from his coign of vantage and obsequiously open her carriage door.

The poor girl, too, was supposed to be an adept in half a dozen dances; particularly in the waltzes, usually by Waldteufel (*"Je T'aime," "Les Sourires," "Soir D'Amour"*), or those of Chopin, and Johann Strauss who, single-handed, had composed a hundred and fifty waltzes, one of which, it may be remembered, bore the title *"An der schönen blauen Donau."* But, aside from the waltz, and the polka as well, she must have mastered the intricacies of the mazourka, the galop, the lancers, and even—at some over-elaborate costume ball—the *quadrille d'honneur.*

The Cotillion Favours

The favours, which were supplied by the hostess, were pleasant features of all such balls, and, since there were ten different "figures" in a two-hour cotillion, an adroit débutante might well, with a dash of luck on her side, receive as many as twenty little treasures in the form of hand mirrors, lace scarfs, silver pencils, sailor hats, hand-bags, or coloured parasols; while, for the men, there were always silver pocket knives, cigarette cases, scarf pins, key chains, and gold cuff links.

The most popular cotillion leaders in the Nineties were, indubitably, Elisha Dyer and Worthington Whitehouse. The rule of all such leaders was really autocratic since it was they who, at a dance, controlled the traffic in favours: they who gave out the most desirable numbers for the gilt chairs around the ballroom; who selected the dances for the Hungarian bands to play. Quite often, too, it was they who suggested the courses to be served at supper and, in the case of two popular young leaders, sold the champagne which was to gladden the youthful hearts of the dancers.

The suppers at those fabulous occasions were served at a little before one, and, as a rule, consisted of a *pâté de foies gras,* a fish aspic, a wild duck (often a canvas-back), a sorbet, and a refreshing flood of champagne which,

(Continued on page 127)

DANCES AND DÉBUTANTES

(Continued from page 126)

according to the identity of the hostess, might bear such magical names as Bollinger, Cliquot, Pomméry, Mumm, and Pol Roger. Then, after supper, say at 4:30 o'clock, there appeared, as if by magic from the kitchens, scores of chafing dishes containing the inevitable scrambled eggs, sausages, and bacon, which were to accompany the pots of coffee and plates of French *brioches*.

Before the century had turned, it was the hope of every right-minded girl to become the belle, or one of the belles, of the season, though only a handful every year could succeed in doing so. It is easy for me to recall a group of such paragons since they are, with a single exception, still living and were all subjects of feverish masculine worship in 1896, the year with which these recollections are concerned. I remember, for example, such great belles as Amy Bend, now Mrs. Cortlandt F. Bishop, Ava Willing (Lady Ribblesdale), Consuelo Vanderbilt, later the Duchess of Marlborough, May Goelet, afterwards the Duchess of Roxburghe, Grace Wilson, now Mrs. Cornelius Vanderbilt, Irene Langhorne, from Virginia, who married the artist Charles Dana Gibson, and Hope Goddard, the present Mrs. C. Oliver Iselin, a girl who had brought envy to the hearts of many a sister débutante by returning from Paris with no less than ten dresses especially made for her by the great Jacques Worth.

An added touch of majesty was given to those distant festivals, when, at a little before midnight, a platoon of imposing dowagers arrived from the opera, merely as a token of good will to shed the lustre of their countenances —and their jewels—upon the assembled young. More often than not, the heads of such august matrons were surmounted by tiaras of sapphires or rubies. Sometimes their necks were decorated by three-storied diamond dog-collars, while, quite often, their lower façades were emphasized by their resplendent stomachers.

A mazourka, a white dress by Doucet, a whispered colloquy in a conservatory, the cut-crystal candelabra, the scent of orris on women's gloves and of Guerlain's lavender on their bodices and hair, the tap of a Venetian fan, a Hungarian band in wine-coloured jackets, young girls hiding in corridors, too timid to risk an entrance to the ballroom, men in black moustachios and white gloves, a brougham by Brewster, *rivières* from the Place Vendôme, sorbets in goblets, a weary hostess, crowned by white plumes, flunkies in braided liveries, Strauss's "Lorelei Waltz," the sound of light laughter, a hand pressed on the stairway, white violets, gold favours, black ostrich feathers, the gas lights of Fifth Avenue, sleigh bells, and drifts of white snow—a débutante dance, as I remember it, fifty long years ago.

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PARIS FASHIONS: PRIVATE EDITION

In Paris, a nightgown of pure silk chiffon: shirred midriff, above-ankle hem, and scallops. Lecadre.

Nightgown with a moulded waistline, décolletage banded with Valenciennes lace. Suzanne Joly.

The short slip was born of short wartime skirts; is still a fashion. Here, set-in satin checks. Krivitzky.

A white chiffon nightgown falls full from a yoke, shirrs in at the waist. Red-edged collar. Molyneux.

Still, the chemise—this of black chiffon with Chantilly lace, miniature tucks; panties. Annek.

PARIS FASHIONS: PRIVATE EDITION

In Paris, a nightgown with an off-shoulder look: of white chiffon, lace double-cape sleeves. Hitrovo.

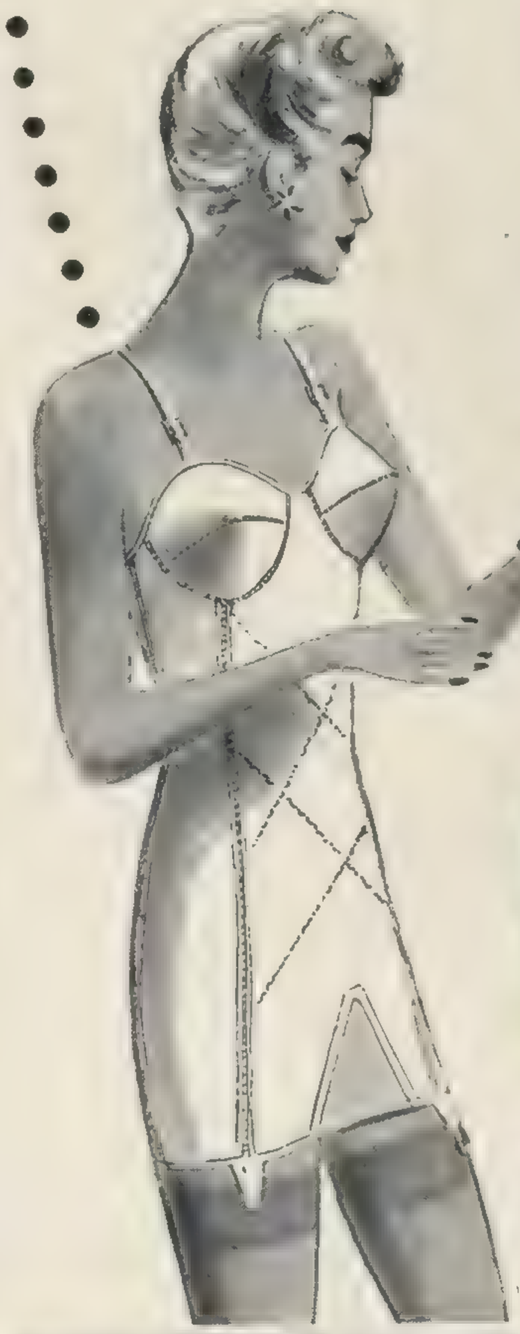
What Paris calls the "slip": very brief, side-buttoned panties—like a second skin. At Lecadre.

The short slip, this time with a deep knee-ruffle. Lingerie crêpe, blue-embroidered. Suzanne Joly.

Pretty example of the short slip: light blue chiffon, tiny-tucked, hemstitched, very full. Molyneux.

In Paris, a choir-boy bed jacket of white satin, its sleeves thick with tiers of pointed lace. Hitrovo.

The waistline is high in front, low in back. Pink nightgown with a lace top, chiffon skirt. Dubrulle.



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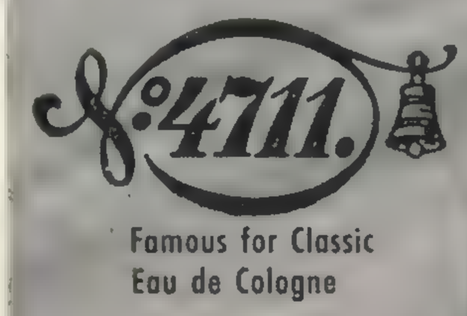

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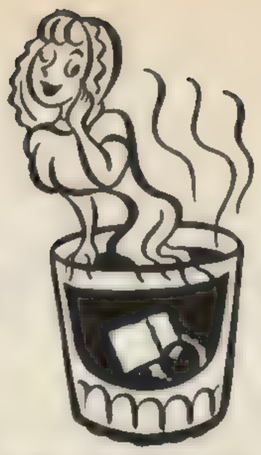

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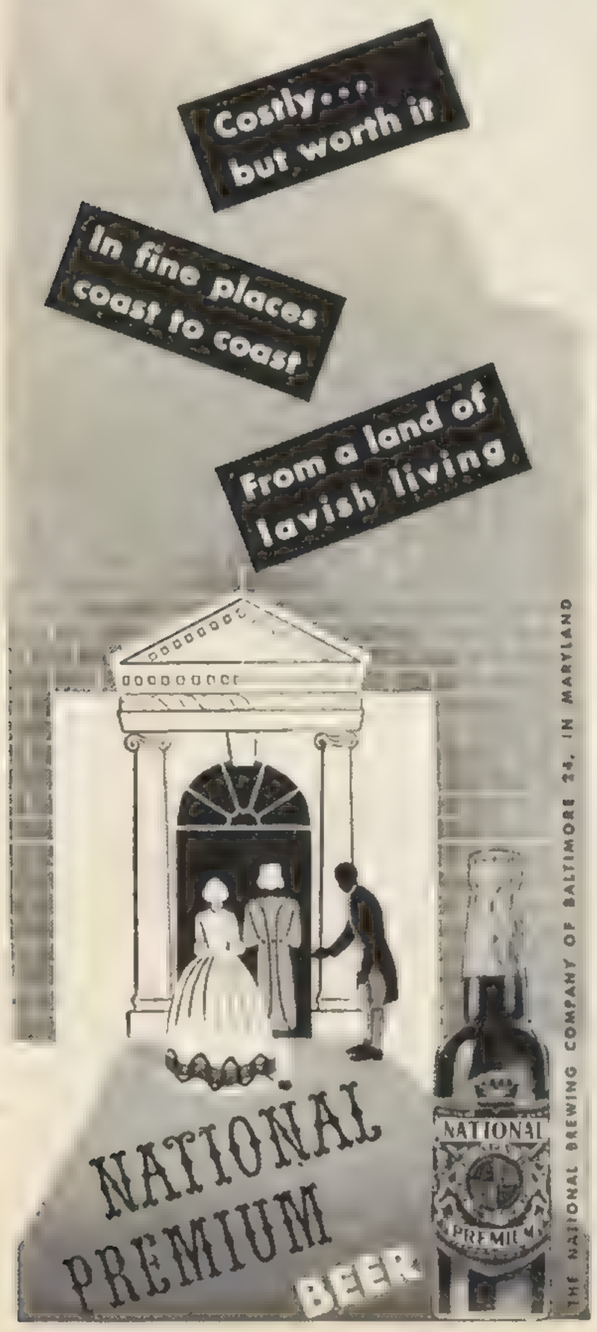
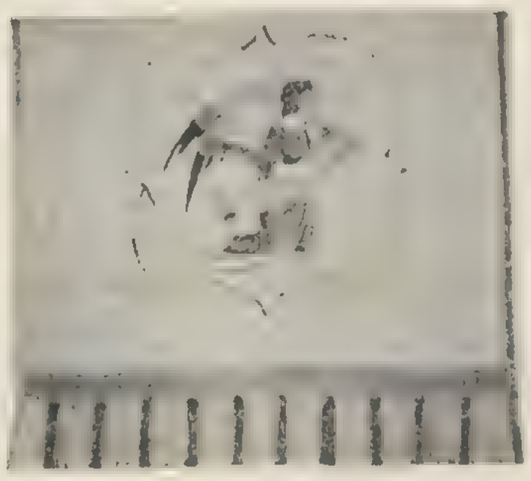


HAND-LOOMED FABRICS ENRICH AMERICAN CHURCHES

By Aileen Shaw



HAND-WOVEN TALBOT ALTAR PIECE IN "EDSEL FORD'S CHURCH" IN DETROIT

FORTY-ODD years ago, Arnold G. Talbot surprised himself and his wife by buying at auction a huge old hand loom dated 1725. This, he announced, was to provide him with a fireside hobby during the evenings while his wife sat nearby with her family mending.

Today churches of all denominations throughout the country glow with magnificent dossals, pulpit falls, bookmarks, and other traditional hangings from the looms of the Talbot Studios. This weaving family has evolved a unique business from what is to most people a hobby or a therapeutic craft.

When Arnold Talbot bought his first loom in 1904, he had no idea of founding a family industry. The family was living in Providence, Rhode Island, then and many of their friends who were connected with the mills rallied around to help set up the mysterious monster. The mill people also offered sage advice, such as "for a year or two, just stick to plain weaving."

But after solving a few of the basic problems, like finding a warp—for that was missing—Mr. Talbot plunged into his weaving. And he did not keep it plain. It wasn't long before Mrs. Talbot had laid aside the baby's socks and had a loom of her own.

There were no books in those days to explain the intricacies of hand weaving. Each step was an adventure, a trial and error progress. Even now, Mrs. Talbot says, "We have our own quaint ways of doing things. We don't weave the way the therapists teach." Moreover, each member of this highly individualistic family developed quirks of his own.

William was a very small baby when his parents became infected by the virulent weaving bug. He and Frances, who joined the family later, grew up knowing how to weave. They began, as their father and mother did, because it was fun. They grew up with the business, adding their special talents.

The process of hobby into business was so gradual that Mrs. Talbot is a bit vague on just how they did get started. But she remembers that not long after they had the first loom actually working a friend begged them to do some hand-woven linen to replace worn parts of a valued Italian cloth. And a little later another friend asked for a tray cover to be given to her mother. A rope broke on the loom and the Talbots became acquainted with the troubles of filling an order. But they did it, and recently Mrs. Talbot met the friend who told her that the troublesome tray cover is "Just as good as it was forty years ago."

The community was so puzzled by those queer Talbots who had suddenly withdrawn from all activities to play around with eighteenth-century looms, that in self-defence, the Talbots held an exhibition. That was in 1905.

Orders trickled in. They bought more looms and finally the house wouldn't hold them and they moved into a big old family house on the edge of town.

Church architects hunting for harmonious fittings soon discovered the work of the "Hearthside Looms," as the business was then called. Ralph Adams Cram used some of their fabrics in the exquisite Bethlehem Chapel of the Washington Cathedral. They worked again with him in preparing tapestries for the Trinity Church of Princeton.

Continuing to grow, the home industry moved to Germantown in Philadelphia in 1926, where for a while during the boom days they held a contract with an English firm to supply bolts of hand-loomed material for furniture upholstery. Twelve girls were hired to help. Of them all, only one did not love the work; as might be expected, she never attained real skill. Hard times severed the English contract and again the business was the family.

Church fabrics, specially designed and woven, became the specialty of the looms. Places of worship from Florida to New England, from North and South Carolina to Illinois are graced with authentic weavings to fit their architectural period. The Church of St. Madeleine-Sophie in Philadelphia is furnished with dossal and baldachin from these studios. The lovely dossal in the Chapel of the First Presbyterian Church, of Bryn Mawr, is theirs. Many a small country or community church has its Talbot pieces.

The Talbots start with a design sketch, after talking over plans and specifications with architects and other craftsmen. Designs differ with each church, but all are based on traditional ecclesiastic symbolism in colour and pattern. Each is carefully worked out in the style appropriate to the architectural period. The materials are woven on the hand looms and then, in many instances, Mrs. Talbot and Frances add embroideries in richly hued silks and metallic threads. Pulpit falls of silver and gold fabric with quaint embroidered devices honouring the four Evangelists were fashioned for the First Methodist Episcopal Church, of Detroit, known as "Edsel Ford's Church."

Hand-work to specification never dulls to a routine. New puzzles constantly make demands on the weaver's ingenuity. With the refurbishing of the First Methodist Episcopal Church, of Newport, Rhode Island, one of the earliest Colonial churches, the problem

(Continued on page 131)

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HAND-LOOMED FABRICS ENRICH AMERICAN CHURCHES

(Continued from page 130)

was to hide the organ—behind the altar—but not to muffle its tone. So a curtain of open work cloth now hangs there and against it hangs the smaller dossal. The open weave hanging is nineteen feet high and twenty wide. Then there was the baldachin for St. Paulinus Roman Catholic Church in Clairton, Pennsylvania. This is, perhaps, the only church in this country to have a squared canopy over the altar, so the Talbots contrived material of the same rich design as that of the dossal to form the baldachin and curtains at the four pillars.

During the war years, one of their loveliest productions was the cotton fabric done in the religious seasonal colours of red, purple, green, and white for the non-sectarian chapel at the Philadelphia Navy Yard.

The whole family has acquired a fund of ecclesiastical lore, but they also have at their fingertips volumes of research sources. Over the years they have accumulated a large library of rare books on early symbolism of the church, and an amazing group of more than one thousand original designs used by the old weavers, some of them recorded on wood.

William, married and with a small son, does little of the actual weaving, although he can and enjoys it. But his share of the work is chiefly conferring with architects and craftsmen, planning specifications and helping to work out designs. His, also, is the job of correspondent for the business.

Since death took the senior partner of the firm in 1939, most of the weaving and much of the designing fall to Mrs. Talbot and Frances. Frances not only carries her part of the work, but is still putting in a good many hours with the Red Cross Motor Corps.

Both Frances and her mother are so interested in their craft that they are usually doing some extracurricular piece in spare moments. Recently an historic scrap of church embroidery belonging to Temple University needed repair. A sumptuous fragment of some church vestment of the sixteenth century, it had been mounted on Italian red velvet for commercial sale. Mrs. Talbot and her daughter repaired it and also arranged it in a manner more fitting its origin. Then just for the joy of it, they studied it until they had identified seventeen of the eighteen saints represented. And Mrs. Talbot did a water-colour sketch of St. Michael which Frances is copying in the same glowing colours and the identical sixteenth-century type of stitch. They say that every period of embroidery was distinct and they are now adept in identifying and copying the various styles.

A sympathetic team, the two women seem to get a deep satisfaction out of their work-hobby. Both are small, finely made women with flashing eyes and a ready wit. Mrs. Talbot has a nodding acquaintance with the period most people call "old age" but her vitality would shame many a sixteen-year-old. Weaving, Mrs. Talbot believes, is as complete an exercise as swimming. The arms swing wide with the side to side motion of the shuttle; the upper body sways forward and back; the legs and feet ply the treadles.

A good many lay products come from the looms. Among these was the delightful stint they completed recently toward the refinishing of William Penn's old home "Pennbury," on the Delaware. The Talbots outfitted the house with linens of pure Irish thread, basing their designs on linens of their own family surviving from the seventeenth century. A manuscript dated 1685 yielded patterns for the bedspreads of beige and oyster cotton.

The Studios use no commercially dyed yarns. All yarns are dyed to match samples. Their dyer's eyes popped the day they sent him a parrot's tail feather to match. A client had brought it to them with the stipulation that the fabrics for her sun room were to be exactly that hue.

Another of the non-church activities is what Mrs. Talbot calls "patch-up work": such meticulous jobs as the mending of original chair seats made in 1785 of needlepoint and petit point. This type of work requires skill and knowledge and almost superhuman patience.

One of their most finicky patch-up tasks is the transfer of old embroideries to new damask. During the nineteenth century the ladies of the congregation used to show their devotion by embroidering damasks for church use. Preserving their work by cutting out the embroidery and applying it to new silks is such a punctilious job that it can be done only in brief spells of rigorous concentration.

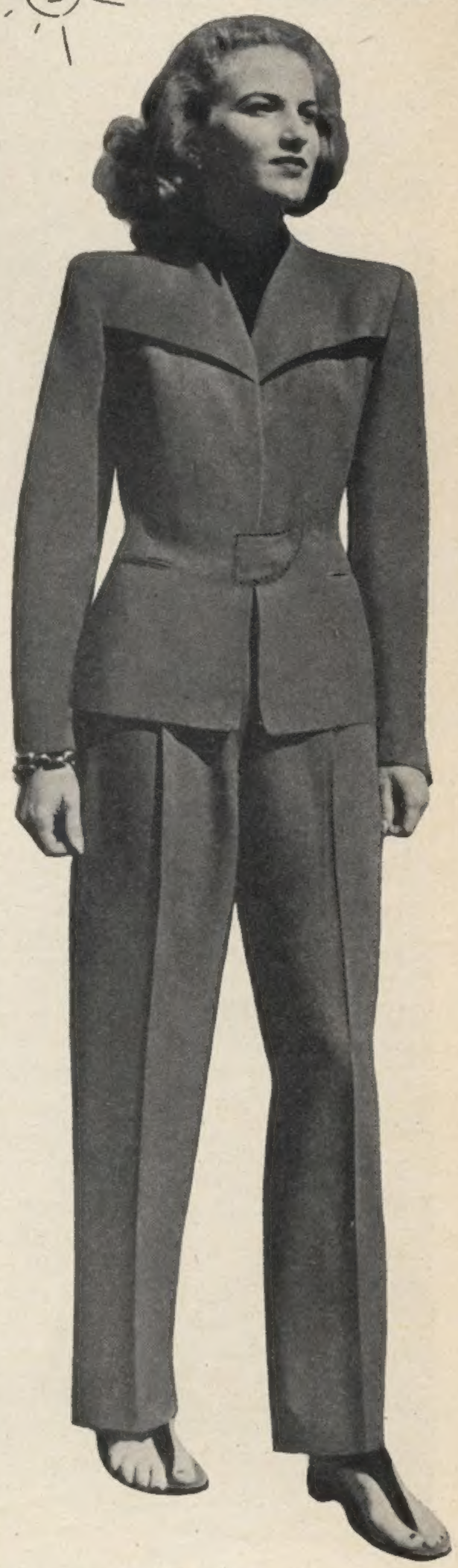
During July and August the Talbot Studios were given over to preparing equipment for turning Philadelphia's blocks-long Convention Hall into a house of worship for the September General Convention of the Episcopal Church. William volunteered to supervise the job which required building an altar fourteen feet long, and extending hangings to a size that would keep them visible in the huge structure. The carpentry was not done at the Studios, but an artist worked there polychroming an over-size Cross and candlesticks. The candle holders were really bier lights some five feet tall, the only sticks large enough to prove suitable in the giant church.

Nowadays the business is housed in a tall old Philadelphia "row house" on Delancey Place. The third floor is a towering glass-fronted studio planned for the use of the famed painter Franklin Watkins by the architect Paul Cret. Now it is filled with precious looms. Every one of them is a collector's item, but you would have to own a barn for such a collection. The nearly six-foot back beam of each is a length of barked tree trunk.

The Talbots treasure and still use their few authentic split marsh reeds. The later reeds are of steel. The

(Continued on page 132)

STYLED BY
Madeline Berkman
WITH THE
CALIFORNIA TOUCH



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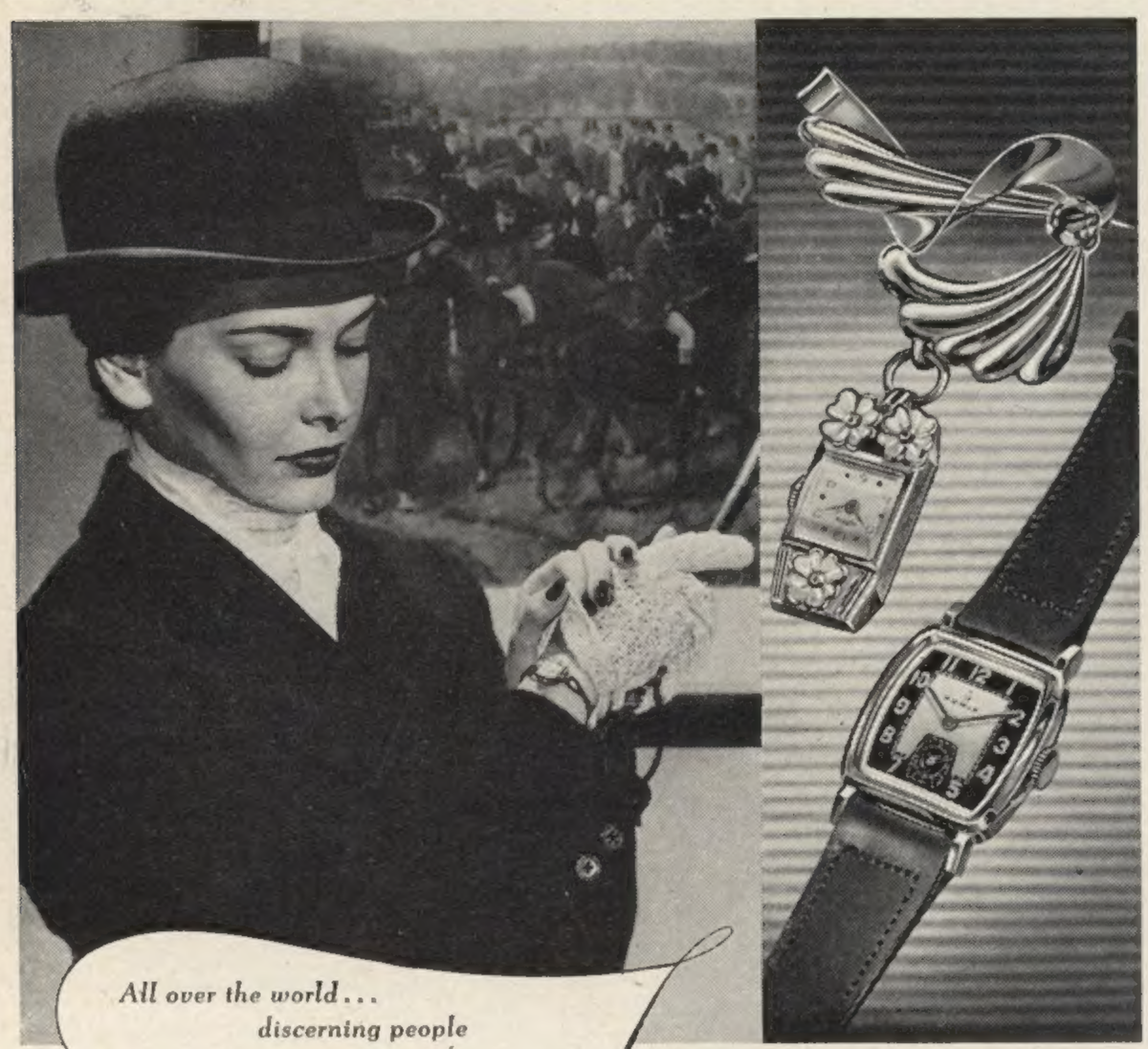

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HAND-LOOMED FABRICS ENRICH AMERICAN CHURCHES

(Continued from page 131)

reeds, when fitted into the reed beam, form a comb-like part through which the threads to be woven are individually drawn. Among these weaves the shuttle, while the operator's foot presses the treadle which will direct the threads into the projected pattern.

The Talbot Studio is a home industry, conducted at home, but you couldn't call the Talbot women "home bodies." The house is a museum of heirlooms and several generations of family portraits; taking care of it could be a full-time job for four women. But Mrs. Talbot and Frances begrudge the hours spent on anything other than weaving.

As Mrs. Talbot says, "You have to eat once in a while and you have to do something about the house. It's perfectly maddening!"

CHRISTMAS EVE ON LOUISBURG SQUARE

(Continued from page 95)

Mrs. Proctor's Christmas Eve Recipes

Soup

1 can Campbell's tomato
1 can Campbell's pea
1 pint coffee cream
½ teaspoonful dry mustard
½ teaspoonful curry
1 dash Worcestershire sauce
½ teaspoonful salt

Put all ingredients in a bowl and beat thoroughly. Serve hot or cold. Garnish with parsley or a teaspoonful double cream.

Cranberry Sauce

To equal parts of cranberries and sugar add a little water. Boil hard from 10 to 15 minutes, then set back on stove. This recipe has been in the family for 75 years.

Fish Balls

1 cupful raw salt fish
1 pint potatoes
1 teaspoonful butter
1 egg, well beaten
1 spoonful salt and pepper

Wash fish and pick in pieces. Pare potatoes and cut in quarters. Put potatoes and fish in stew pan and cover with boiling water. Boil 25 minutes or until potatoes are soft. Be careful not to let them boil long enough to become soggy. Drain off all the water and wash and beat the potatoes till very light. Add butter and pepper and when slightly cooled add the egg and more salt, if needed. Take up with fork, slip them off into a basket and fry in scalding hot lard 1 minute. Fry only five at a time. If you want to prepare them the night before, omit the egg. In the morning, warm fish and potatoes in double boiler, then add egg.

Substitute for Whipped Cream

Add 1 to 4 bananas to the white of one egg and beat until quite stiff. The bananas will dissolve and you will have a substitute for whipped cream.

Breast of Chicken

Brush lightly with cream (thin) and roll in flour with a little salt and pepper. Put in buttered pan and dot with a few small pieces of butter. Pour half of small jar of cream in the pan and bake in not too hot oven. Add remainder of cream as needed to taste. Serve on buttered toast (thin), add a very little flour to cream in the pan and strain over the chicken. Cook 30 to 40 minutes.

Orange Dessert

Pare the skin of 6 oranges very thin, then cut them in very thin 2-inch strips and boil in water one half hour, changing the water 2 or 3 times. Take white skin from the oranges and cut them in quarters and place in a bowl. Put in pan 1 cupful of sugar and 2 cupfuls of water and boil until it makes a thin syrup. Put a little red colouring in. Add the sliced peel and let boil fifteen minutes. When slightly cool, pour in the cut-up oranges, place on ice, and when cold, serve.

Kidneys and Wild Rice

Cook kidneys 5 or 10 minutes.

6 lamb kidneys
½ lb. butter
2 tablespoonfuls sherry
2 tablespoonfuls Worcestershire sauce
1 tablespoonful curry powder

Clean lamb kidneys removing gristle with sharp scissors. Melt butter, blend until smooth. Add other ingredients. Place in warm spot so butter doesn't congeal and let kidneys soak 3 hours. Bring to boil but do not cook immediately before serving.

Rum Punch for 130 Persons

2 qts. lemon juice (takes 3½ dozen lemons)
2 qts. syrup (3 lbs. lump sugar—balance water)
14 bottles rum
1 bottle brandy
1 bottle curaçao
14 qts. soda water
Fruit in season

Mix lemon juice, syrup, rum, brandy, curaçao, and fruit in a container. Put in ice box 24 hours before serving. When ready to serve, put one large piece of ice in the punch bowl. Add the liquor and at the last minute put in soda water.

Half of above mixture can be made up first—enough for 65 persons.

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